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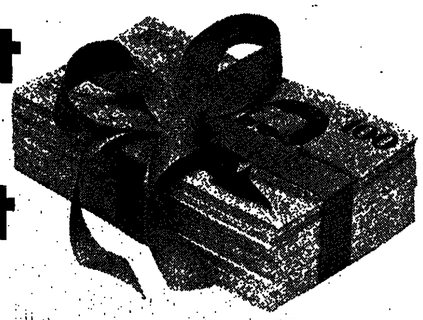

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On the cover: A unique door-knocker in Jerusalem's Mamilla quarter, photographed by David Frank.

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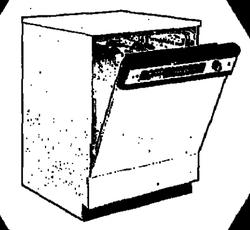

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Mattress factory destroyed in last month's heavy shelling by the Syrians of Christian quarters of East Beirut. It could be said that Assad "hath murdered sleep."

APPOINTMENT IN BEIRUT

In the second of two articles, WIM VAN LEER, who visited Beirut recently by posing as a Dutch journalist, describes the difficulties he had in crossing from the Moslem to the Christian sector of the divided city, in what may be the most dangerous 10-minute taxi route in the world.

THE LEADING French newspaper in Beirut *L'Orient-le Jour*, prints 15,000 (down from 20,000) copies, seven days a week. The "tragedy" has affected the advertising revenue more than somewhat and the price is now one Lebanese pound (IL6.10) per copy.

Although it is published in the Moslem sector, the paper represents the soft-line Christian view and subjects Israel to courteous and intelligent analysis. You will not find in it that vulgar brand of anti-Semitism and shoddy journalism one found in the Cairo English press, even during the height of the first honeymoon earlier this year.

L'Orient's editor, Mr. Issa Goraieb, is a debonair, multilingual Christian, who normally lives in East Beirut. But after he sent his family to the mountains for safety, he took up residence in the Hotel Cavalier.

How come his paper can be published in the Moslem sector? Is there no censorship?

The answer is that censorship is mild and mainly self-applied, and then ... who reads French?

"The old Lebanon," he feels, "is gone forever, if indeed it ever existed. I sometimes wonder if it wasn't all an illusion which could not last in the face of reality."

That charming fiction-script which allocated posts-of-power on an arbitrarily agreed formula, establishing a delicate balance with the sensitivity of laboratory scales — the miracle was that it served Lebanon so well for so long.

Every effort was made, says Gouraieb, to keep Lebanon out of the Arab-Israeli conflict. For 22 years the Lebanese performed this tight-rope act with great success until the PLO-Jordan confrontation threw Arafat's hordes into this delicate mechanism, and the game was up. Lebanon had to pay the price for all the years of prosperous non-involvement.

Gouraieb feels the country lacks leaders who can vocalize the alternative scenarios for Lebanon's continued existence and crystallize the selected solutions into concrete and realistic policy. His personal and journalistic solution is a form of cantonal structure, to accommodate the various groupings, allow them the autonomy to reconstruct life according to their outlook, and prevent them from interfering with each other, while supporting the central authority.

The first priority, however, is to disarm the sectional militias — a well nigh impossible task in the absence of a central authority. The Arab "Peacekeeping Force" was meant to do this, but since there was no central authority to hand over to, the Syrians themselves usurped this role, and the "peacekeepers" in fact became the only effective instrument of war, as the rubble of Christian Beirut bears eloquent witness.

The vicious circle is obvious. Without the disarming of the militias, there will be no central authority; and without that central authority, there will be no disarming of militias.

Compromise, says Gouraieb, is mandatory in three areas: between the liberal and hard-line wing of Moslem interests; between Gemayel and Chamoun, representing the liberal and hard-line wings of the Christian dichotomy; and finally between the opposing parties.

He notes that interesting ideas are being generated in religious circles, to try to dismantle the old, outworn religio-political nomenclature and replace it with a less explosive and more realistic pattern. He uses the word "laïcization," speaks of defusing the religious overtones in what are basically political aims. The various religious bodies feel that religious labels stuck on political motives have generated contempt for religion, and they are now "distancing" themselves from secular involvement. What is interesting is that these ideas are coming from the religious leaders themselves.

It occurs to me that rabbinical circles in Israel could take note. Aloud, I ask him if he can find me a "stringer" to assist me with my contacts and movement. He says he will leave word for me at the hotel.

WITH "the old Lebanon" gone for good, thinking people are beginning to apply their imagination to the Lebanon of tomorrow.

Mr. Abi Habib is a wholesale importer of heavy electrical switchgear. He takes me to lunch at a small but excellent fish-restaurant on the Corniche. His Christian partner is at present in Paris, waiting for things to quieten down. Do I know any makers of Dutch switchgear looking for dynamic representation? For, once rebuilding starts ...

As a businessman he sees things realistically! It's not what he would *like* to see, God forbid. But one must be honest, *n'est ce pas?*

Well, then, he continues, the Christians already leaving in great numbers now, will virtually disappear from the Lebanon, allowing the country to become a Palestinian state to be integrated into the Moslem bulk. That is the way the Great Powers want it to be. And so does Syria.

Habib argues that although Assad is president of Syria, he is also an Alawite, and he could attempt to establish an independent state comprising northern Lebanon and north-west Syria.

(The Alawi, an Islamic sect, comprises less than 6 per cent of Syria's population. But it dominates the top echelons of Syria's armed forces. According to a Lebanese, Assad kept a crack armoured division in Damascus at his personal disposal even during the decisive battles on the Golan Heights. The commander of that brigade was Assad's brother.)

Very precise plans have been worked out over many years, he says. The new Alawi state would have ports, airfields, refineries, electrical power stations (wink-wink). Either Tripoli or Aleppo would be the capital. A sophisticated network of roads has been built over the years in the Syrian part. It will be a prosperous and viable state.

Israel, if it wishes, says Habib, may take the area south of the Litani, where the last Christian remnants can live in safety under Israel's protection. The new Palestinian state will then be hemmed in on three sides by basically hostile nations, until such a time as the PLO has "settled down" and in the process lost its revolutionary character.

The PLO is the root-cause of all the Middle East's upheavals, he asserts, and there can be no peace until they have a country of their own. The best solution, of course, would be to get rid of the Jews and settle them there. But that, *monsieur*, militarily speaking, is not realistic. No, Lebanon without the Christians is the only permanent solution.

THE LEBANESE take their cinema seriously. *L'Orient-le Jour* on Mondays devotes an entire page to the silver screen. Their two critics, Samir Nasri and J.P. Goux-Pelletan, reflect the country's ingrained sense of balance. They rate the films at the 15 Beirut cinema's according to five categories: masterpiece, mandatory viewing, go-and-see, see-it-if-you- must, and see-it-you-have-(really)-nothing-better-to-do.

Only a Chaplin festival has a "masterpiece" rating; the *Pink Panther Strikes Again* is rated "mandatory." The rest are more or less dismissed.

Seven movie-houses are listed as having their own generators and thus independent of the severe electricity rationing on a district-rota basis.

A special column for *cinéphiles* keeps the public informed on what the three cineclubs are doing. And first class fare it is. *MacKenna's Gold*, with Omar Sharif, is dubbed "Omar, cow-boy"; *Emmanuelle* is "porno-chic" and *The Dirty Dozen* is sold as "thirteen bashings for the price of twelve."

I wish *The Jerusalem Post* would take its duties to the cinema-going public as seriously.

THE HARD-LINE Christian daily *Le Reveille* is published in the Christian sector but is freely available in the "west" when traffic permits. Its Sunday issue contains a double page of excellent pictures of the most recent destruction and the present interregnum of Saudi-inspired peace in the wake of the Beitedinne agreement.

In spite of the widespread destruction of installations, the telephones still work (unlike in peaceful Cairo, where you can't phone across the street), so I phone *Reveille* and speak to Naim Nseir, their chief photographer. He promises to prepare some "glossies" for me by the following morning, but I will have to pick them up myself.

From my hotel to the *Reveille* offices on the Sin el Fil Boulevard takes 10 minutes by taxi. The Taxi Liban company wants $50 for the ride. No way, I say. Finally I find a courageous (or maybe hungry) private operator to take me for half that rate and off we go.

At the crossing point, the wide Place du Musée, there is almost no traffic. One crosses and turns left into a narrow side street where the last Moslem barrier is situated. Saudi tanks guard the gateway.

There seems to be some hold-up in the narrow street and I can see two cars awaiting entry. Suddenly a heavy machine-gun opens up and people come running out of the alley and turn the corner. Some keep running for their lives while others crouch behind walls. An old man stands by his car, waving his arms and shouting while helping a very large old lady from the back-seat of a Deux Chevaux. From the nearby bombed-out houses light machine-guns begin firing and a few small rockets land on abandoned houses, sending a spray of masonry into the street.

My driver backs the car across the pavement into the relative safety of a rubble-strewn yard. The small-arms fire is now intermittent. The old lady is sitting on the road behind her car, either wounded or scared. One last rocket and the firing stops.

My driver speaks only Arabic; but by pointing to his wedding-ring and sticking four fingers in the air, indicates that he is a married man with four kids. So we will have to do without the glossies.

When we return to the hotel, he refuses any payment. I phone Nseir to apologize. That afternoon heavy mortar-shells landed in the Sin el Fil Blvd. Nseir understands. Some other time.

THE *Sunday Times* on sale late Sunday afternoon carries a story from Rhodesia about the training of Bishop Muzorewa's 700-men strong "private" army; Mr. Sithole has a personal force of similar size. All this, no doubt, to "balance" the forces of Joshua Nkomo and Robert Mugabe. Not to mention the country's regular army.

Once a militia is organized, getting arms is child's play, as the local groups testify. Guns are given away, like Green Stamps, to the regular political clientèle at the "Supapowa Supermarket." In time, no doubt, there will be disarming by the "central authority," which won't exist so long as each leader has his private militia.

I try to imagine where Israel would be today if Ben-Gurion had not disbanded his own Palmach first and subsequently the IZL and the Stern Group, making violence a nationalized industry and leaving no room for private enterprise. We would perhaps have driven each other into the sea, thus saving the Arabs the trouble.

The recent history of the Lebanon is full of lessons for everybody. I wish the good bishop and his minions the best of Zimbabwean luck.

GOURAIEB on the phone. He has found a stringer. The name surely means something to me? Do I know him? No. "But his name should ring a bell. He is a Palestinian, Gaili Puleyhan. Maybe his first name has a familiar ring? No? He will get in touch with you."

I did not sleep so well that night.

Gaili Puleyhan never contacted me.

"YOU COME from Holland, *monsieur?* The Dutch are a proud Christian people, renowned for their hospitality and succour wherever their kin are in trouble. Why has the Christian world abandoned us? True, the new Pope stated that he would like to visit us, but by the time he comes it will be a memorial visit."

My moment of compassion is immediately obliterated by a surge of pride, which I cannot share, alas, with my Christian friend.

Didn't we risk a plane-load of paratroopers to rescue a few Jews in Uganda? Can't the Christian world show their brothers-in-faith some sign of concern, if solidarity is too much of a bother? I know, they collect blankets.

IN THE BEIRUT departure lounge, an old acquaintance, Dana Smith, one-time star correspondent of the *New York Times*, coming from the Gulf, the subject of a book he is writing. A fine-looking, gentle man, with an outmoded courtliness.

"What is Beirut like, these days?" he asks.

"A mess. A complex, incomprehensible, courageous, maddeningly stupid mess."

"Shame, isn't it?"

INSPECTOR ANDREAS is the Chief Immigration Officer for the District of Larnaca, where the Christian refugees who cross from Junié first set foot on Cyprus.

There are already thousands of "internal refugees" from the Turkish occupied areas, and putting up the new arrivals from Lebanon is no easy task.

Materially, the island has recovered from the abortive attempt to establish union with Greece, which resulted in the invasion by Turkish forces, to an amazing degree; however, in the human and social sense, it presents a sad picture to those who knew it in its better days.

Since the largest number of the refugees come from the Christian sector, and the Cyprus consulate is in the Moslem sector of Beirut, most of them land without a visa, which they are usually given without undue fuss. The Lebanese usually have some means and live in hotels, boarding houses or rented apartments all over the island.

Inspector Andreas estimates that at present there are 12,000 on the island, and that about 30,000 have used Cyprus as a stopping point.

Because of this influx the cost of accommodation has sky-rocketed and there are now regulations to prevent the refugees from being exploited. They are not allowed to work, but those with special skills are given special consideration. Telephone and cable communications being excellent, Cyprus is the ideal place for a refugee to get his bearings, find his uncle in Milwaukee or his cousin in Brazil, and begin to restructure his life.

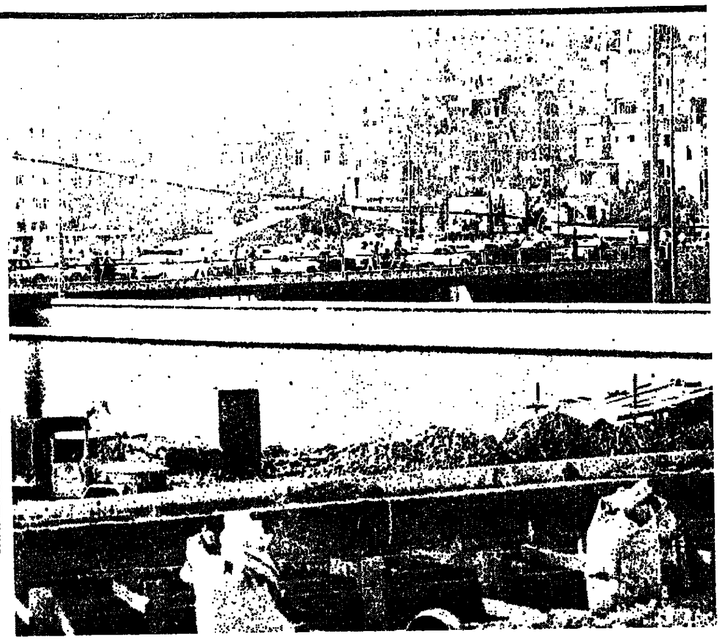
But most of them are simply eking an existence, waiting for some kind of peace to be established, which would make it safe to return to Lebanon.

In the meantime, all have high praise for the immigration service, a rare thing among refugees.

IN CONVERSATION, on the radio and in the press, the Lebanese refer to the *events* as a "tragedy."

Well, I have news for you. It isn't and it never was that. *It's a bloody outrage.*□

Inept 'peace-keeping' troops take up positions in Beirut.



Major traffic jam on the Nahr bridge in the Lebanese capital.

Passing a Saudi checkpoint. Lebanese greeted the new arrivals with warmth.

Distribution of water in the city. Power supply was also sporadic.

هكذا من الأصل

OPEN ARMS FOR UNCLE SAM

Most Egyptians anticipate great economic benefits from peace. But the source of those good things will be America, and not Israel, YOSEF GOELL was told on a recent visit to the Land of the Nile.

"WELCOME, WELCOME! Where are you from? England? Germany?

"America!!! Well then, doubly welcome! WELL COME!!!"

The man in the street, in the shop, in the bus queue or in the office, in Cairo and elsewhere in Egypt, does not lag one whit behind the most astute Egyptian analyst in grasping the intent and implications behind their president's abrupt change in policy towards their erstwhile enemy, Israel.

Speaking — or rather listening — to Egyptians, as they expand on their hopes for the immediate future, a visitor to Cairo passing for an American is struck by the unanimity and monotony of the message: peace with Israel and disengagement from the ruinous wars with her which have brought the Egyptian economy so low is the key to unlocking America's heart and pocketbook.

Not that peace may not be a virtue in its own right ("After all, we Egyptians have always been a peaceful people, not like those mad Arabs"), but the target is clearly the U.S. and not Israel. Israel is the lever.

★ ★ ★ ★

In dozens of conversations I struck up with Egyptians in different quarters of Cairo, on the train to Luxor and in that astounding ancient capital of Upper Egypt, talk of the peace that was around the corner always veered to the hopes lodged in America's coming to the rescue of Egypt's economy just in the nick of time, before catastrophe strikes. Not once was there any mention of the good that could possibly accrue to Egypt's economy from cooperation with Israel.

These hopes of the Egyptian man-in-the-street found political expression this week in an interview Sadat gave Washington columnist Joseph Kraft, in which he announced that, as soon as the peace talks have concluded, he intends asking Jimmy Carter for $10-15b. in a "Marshal Plan" for Egypt over the next five-year period.

The sum is staggering but its very magnitude explains Sadat's "opening to the West," the urgency he has accorded to this policy, and the remarkable muting of internal opposition to the taboo-breaking idea of dealing with Israel even as the key to America.

THE PARLOUS state of Egypt's economy is not new. It has been developing for decades with the constant rise in the number of mouths to be fed (from 19 million in 1948 to over 40 million today), and the process was speeded up by the erroneous policies and bungling administration of the Nasser period. That, and the series of ruinous wars with Israel.

"The discouraging thing is that today we are no better off than we were 30 years ago, and some say that the average is even worse off now," one Cairene unburdened his heart to me. "And this standing still, or even retreating, occurred in spite of the hopes that were pinned on the Free Officers' Revolution, on the plans they made, the projects they initiated, and the big talk that overshadowed it all."

The growing economic crisis was papered over in the 1960s by Soviet aid, although this was mostly in the form of military hardware. (It is said that Egypt received close to $20b. worth of arms from the Soviet Union over the years, although nearly none of these debts has been repaid.) This was in addition to Soviet participation in the building of the High Dam at Aswan.

Some of my informants repeated the theme that Nasser died before he was forced to reap the bitter fruit of his poor stewardship.

Sadat was the man who reaped the whirlwind.

THE APPEAL to America for billions, with the humiliation and grave political risk entailed in coming to terms with Israel as a precondition, raises the question whether there wasn't a more palatable alternative.

"Yes, there was," I was told. "The Arabs and their oil riches. In the immediate afterglow of the October War, the Arab oil states contributed handsomely to compensate Egypt for bearing the brunt of that war which did much to restore Arab honour. But by 1975 the Arab oil moguls cut their contributions sharply and by now it is quite clear that there is little prospect of the Arab oil states raising it again — even to the 1974-75 levels of much less than a billion dollars a year in economic aid."

The Egyptians are hoping not only for America's billions, but also for American business investments and know-how. Since 1974, a substantial number of American businessmen have been in Cairo, and left, very often muttering to themselves about the impossibility of getting much done or receiving straight answers from the labyrinthine bureaucracy about investment prospects. But there is a growing number of American and West European technicians and consultants working with firms involved in the early stages of the rebuilding of Cairo's broken down infrastructure.

I met Bob, an American water engineer with a firm that is planning the complete revamping of Cairo's water system and other utilities, in the air-conditioned lounge of Luxor's Winter Palace Hotel. He was a refugee from the heat; I was recovering from my umpteenth Pharaoh's tomb.

★ ★ ★ ★

"I expected Egyptian bureaucracy to be bad and it is," he said. "But when you learn the ropes and bend with the wind you can start getting things done here, albeit slowly. But the most worrisome thing I've come across is the attitude of the young Egyptian engineers we've taken on to work with us. Considering that they're recent graduates they're not bad. But their outlook is. These young fellows are aiming to get into some cushy administrative job as soon as they can. But they simply won't touch any of the dirty work that any American engineer would have to do, with his own hands, on the way to that goal."

Which reminded me of a conversation I had with a law student at the Cairo University campus in Gizeh.

"What are you going to do when you graduate?" I had asked. "Can you go into private practice or do all law graduates have to work for the government"?

"I'm going to be a judge."

"Do you mean that that's what you're aiming at eventually, or right off the bat?"

"No. I mean right away, as soon as I graduate."

"That's not bad if you can pull it off. But how does one become a judge right away?"

"My father's a judge. In Minya, up the Nile. He's arranging it."

NOT ALL university graduates are so set up. One of Egypt's more intractable problems is the imbalance between the development of its system of higher education and the inability of the economy to provide jobs for graduates.

The Egyptian universities, where 30,000 students began their studies last week, can and do produce many of the doctors, engineers, lawyers and administrators that the country needs so badly. But many of the professionals leave for higher-paying jobs abroad, in the U.S. and in Western Europe, and latterly in the Arab oil countries.

There is also a problem that exists in many countries, although the order of magnitude in Egypt is much greater — that of the general studies, humanities and social science students who are not equipped for a profession or a specific job upon graduation.

I was told that the regime, in recent years, has been guaranteeing government jobs to all such graduates, in padded make-work arrangements, which is one of the reasons for the proliferation of unnecessary bureaucracies and maddening procedures.

These junior functionaries earn EL 20 a month or thereabouts (IL620), on which it is nearly impossible to get married and start a family. But the status of a government job is believed by some to be sufficient to defuse the political danger inherent in masses of otherwise jobless graduates.

Like in Israel the single most difficult problem facing young people starting out in life is the astronomical cost of housing, which in Cairo means rental housing.

THE BRAIN-DRAIN which has been robbing Egypt of its best young men over the years was illustrated to me by my hotel-keeper, Fares S., a genial Copt in his mid-70s who manages a small hotel for the backpacker trade with compassion, a sense of humour and priceless advice (where to get a 10-piastre bus ride to the airport, or a two-piastre boat ride on the Nile), all delivered in an impeccable accent, acquired at Oxford in 1919.

"I have four children, and they're all abroad. My son is a professor at MIT in solar energy. The others are also professionals in the States or in England or married to professionals.

"From time to time, especially since the Sadat period, they have come to visit me and have a look around to see whether they could return to Egypt and apply their professional knowledge to her advancement. To my regret they have always concluded that there is nothing they could usefully do here. To my regret they were right."

"Does anything work well, or even at all?" I asked a foreign correspondent well acquainted with the daily hassle of life in Cairo.

"I wouldn't say that. There are several shining examples of things that do work reasonably well. First of all, you Israelis have had enough experience with the Egyptian army to know that on some things they operate quite impressively. In any case, effectively enough for you Israelis not to sneeze at them.

"The Suez Canal Authority is a paragon of good management."

But my friend Fares pooh-poohs that. "That's a very simple operation. Only one channel. Not too complicated even for our bureaucrats."

That may be sour grapes, however. During my stay in the Egyptian capital, the papers ran a story that the Suez Canal Authority had been persuaded to provide manpower and trucks to remove garbage in Cairo at night when its equipment was otherwise idle. Apparently, the official attitude towards the Authority is that it can do any job — in this case one that the Cairo Municipality cannot get on top of — exceedingly well.

"The best example of an organization that works well, however," the foreign correspondent continued, "is Osman's Arab Contracting Company." (Osman is an in-law of the Sadats and the contracting company has monopolized many of the gigantic reconstruction projects mounted since 1973.)

"Many of the young men I've met working for that outfit," said the correspondent, "are not only doing a job, but seem to be imbued with a sense of mission. When you can get people like that working together you can do wonders."

★ ★ ★ ★

EGYPT IS FAR from being an undeveloped country in the classic Black African sense of the word. It has an impressive educational system and a large number of trained professionals and technicians. Above all, Egypt has what my friend Fares calls "the gifts of a benevolent nature — the Nile and the sun — and a good-natured population which demands little beyond the basics of life."

What Egypt needs, perhaps even more than the billions it is asking from Jimmy Carter, is more young men with a sense of mission and dedication to the rebuilding of the land and people, a mission from which its leaders have been deflected by 30 years of war.□

Mary Ann and Gracia

STREET PEOPLE: 8

HELGA DUDMAN finds a connection between a 19th century English author and a 16th century Sephardic family at a Tel Aviv intersection, as her series on the people behind the street names continues.

MRS. JOHN WALTER CROSS was 61 years old, ill and depressed. She had married just a few months earlier, for the first time. This, one might think, would have cheered her up. But no, despite her marriage, Mrs. Cross was still mourning her late lover, George Lewes. He had died when she was 59, after 23 exceptionally happy years of life together in what was then called "sin." After Mr. Lewes's death, an old friend, Mr. Cross, urged her to let him take care of her, and so she had agreed to marry him.

Now, sitting at her desk in their new London home, she faced the manuscript of George's unfinished final work, which she was to prepare for publication. *The Problems of Life and Mind*, he had called it, rather sweepingly. It dealt with biological, psychological, and religious matters, as well as all those philosophical and ethical issues that had absorbed the two of them. She and George (a philosopher and critic), both profoundly serious about life and supremely moral in outlook, had considered themselves married in every way but legally. The trouble, as often happens, had been his wife.

Mrs. Cross's thoughts drifted away from George's manuscript and turned back to the last of her literary children. (Other than their books, she and George had had no children together, though she had been like a mother to his wife's sons.)

The name of this final child of hers was Daniel. "But I think I should not have picked that English officer as the model for my Daniel," she now said to herself. "That one — Albert Edward Williamson Goldsmid — isn't showing the slightest sign of going to Palestine. Which was the whole point of my novel.

"Well, " she sighed, "one ought not to expect life to imitate art, just because one causes art to imitate life.

"Ah, why did I not, instead, take that interesting young man of the 16th century, Joseph Something? Better yet, his Aunt Gracia... Gracia Nasi. And Nasi means 'prince,' as I know from my Hebrew studies...

"Yes, she was perhaps the most noteworthy Jewish woman in all history, and the possibility that she arrived in Palestine must not be ruled out. What her nephew did during her lifetime was almost entirely due to her tutelage. She was his model, his constant inspiration, and it was only after her death that his own personality developed to the full..."

I HAVE TAKEN the liberty of inventing this scene and soliloquy for the reason that Rehov George Eliot, tucked away in an elderly Tel Aviv neighbourhood, runs right to Rehov Yosef HaNassi. In fact, when you turn in from Lord Melchett to George Eliot (on foot — the entrance is closed to vehicles, I am happy to say) you *must* go to Yosef HaNassi: there is no alternative.

The last paragraph of my imaginary scene, which would have taken place in the late autumn of 1880, is in fact not my invention. The words were written at Oxford in 1946 by Cecil Roth, the historian.

At the street meeting between George Eliot and Joseph Nasi, as our street sign appears in history books, it soon becomes clear that this is no simple matter of George and Joe: there are women behind these streets, and several changes of names. Our characters, in brief:

Mrs. J.W. Cross, 1819-1880. Born Mary Ann (or Marian) Edwards, daughter of a strict Church of England father. Considered herself married to Lewes, died as Mrs. Cross. But the name she wrote under and made famous was George Eliot, and her street is here by virtue of her "Zionist" novel, *Daniel Deronda*.

Albert Edward Williamson Goldsmid, 1846-1904. English soldier of a distinguished assimilated Sephardic family. Thought to have been George Eliot's model for Daniel Deronda.

Yosef Hanassi (Joseph Nasi), c. 1524-1579. Marrano statesman, known originally by the Christian name Joao Micas; also known by his title Duke of Naxes. In 1561, he obtained from the Sultan a grant to rebuild Tiberias — to establish industries, build homes, attract and settle Jews from Europe, and to set up a Galilee mini-state — "the only practical attempt to establish some sort of Jewish political centre in Palestine between the fourth and 19th centuries."

Gracia Nasi, c. 1510-1569, Marrano stateswoman (the *Encyclopaedia Judaica's* description — and how many of these have we?). Originally known by the Christian name Beatrice de Luna. Joseph's aunt; also his mother-in-law; her only child, Reyna, (formerly Brianda) married Joseph; known as the Duchess of Naxos, she set up a Hebrew press in Constantinople. Gracia has been called "perhaps the outstanding Jewish woman of the entire period between the fall of the Jewish state and the present." May — or may not — have spent her last years in Tiberias.

Considering all these shifts in names, it is in a way fitting, though unfortunate, that George Eliot's street sign on the wall of the building on the corner of Meichett has been painted over. I assume that many Israelis know that behind that obliterated masculine name there is a remarkable woman. As for Dona Gracia, while I don't for a moment begrudge her nephew his street, it seems too bad that the power behind him is commemorated most effectively in a Tiberias café.

I imagine that the group that knows about George Eliot rarely coincides with the group that knows about the Nasis. Yet the whimsical finger of fate neatly links our two little streets, for on Yosef HaNassi is a publishing firm called "Ahiassaf" (which was once directed by Ahad Ha'am), and that is the very name of the Warsaw firm that published a Hebrew edition of *Daniel Deronda* long ago. The streets join so fortuitously, there between Sheinkin and Balfour, that I cannot help imagining what might have happened if...

...If only portions of a hitherto lost George Eliot manuscript were to turn up, suitable for a television series! For, as a nation, we are in weekly thrall to *The Brothers* and their interminable transport company; however, with a series called *The Nephews* we would have a family business that not only deals in spices and banking, with a veritable pre-Rothschild network of European agents, but also runs an escape underground for Portuguese Marranos. The head of the family would be the marvellous Dona Gracia, who organizes an economic boycott of the city of Ancona in reprisal for atrocities against Marranos there, only to be politically bested by Joshua Soncino, Rabbi of Constantinople (Rehov Soncino is in the Montefiore Quarter). Rabbi Joshua, though he fought a bitter political battle against Dona Gracia, nevertheless called her "the chaplet of grace of the Hosts of Israel..."

What costumes! What intrigues! The court at Constantinople, the Nasis' Palace at Belvedere! Decadent Turks and upright Jews, piracy and scholarship! What a battlefield of good and evil, virtue and sin in true George Eliot tradition!

And George Eliot would have been delighted with the research; she wrote reams of it in Florence, for her novel about Savonarola. Books on the Renaissance world of the Nasis were available then. (Cecil Roth's book would only appear more than half a century in the future.) But she could well have read Graetz's *Don Joseph, Herzog von Naxos und Donna Gracia Nassi*, published in Vienna in 1856. (And she could have read it in the original, for she translated books from both German and Italian, including Spinoza's *Ethics*. The Tel Aviv street named for the German historian H. Graetz, I may add, runs north briefly from Ben-Gurion, while Rehov Spinoza is a bit south-east, parallel to Reines.)

GEORGE ELIOT met Lewes when she was 32. He was part of a circle of acquaintances that included Thomas Carlyle and Herbert Spencer. She was acquainted with Hebrew, because it interested her and her closest friends included a scholar of Talmud. Lord Morley said she was "Bishop-like," and though "outwardly serene, cried buckets." She was tormented by headaches, ill health, nervous troubles, and doubts about religion and about her work.

Yet three years after he met her, in 1854, Lewes left his wife — and leaving one's wife in Victorian days was not the normal practice it is today — to live happily with her until his death.

Encouraged by Lewes ("ugly, lively, genial, amusing, warm-hearted, a brilliant editor and an excellent journalist"), she began to write fiction at 37. Needing a masculine pen-name, she borrowed the George from him, and took Eliot because "it was a good, mouth-filling, easily pronounced name."

Vita Sackville-West, who had her own ideas on the subject, called her "not only a woman, but in some ways a very womanly woman." By all accounts, she and George were far happier together than many married couples; and, of course, Mr. Cross took her under his care as soon as she let him.

It is George Eliot's fate often to be confuse with Georges Sand, the pen-name of another 19th century woman novelist, Aurore Dupin. But where Aurore, a rebel by temperament, had eccentric manners and several glamorous lovers, Mary Ann always dressed as a Victorian matron: "...dreamy and immobile, her massive features, somewhat grim...were incongruously bordered by a hat...," wrote Sir Edmund Gosse.

Earnestly ethical, she stressed the "profoundly serious nature of my relation to Mr. Lewes...Light and easily broken ties are what I neither desire theoretically nor could live for practically." She believed not in liberation but in virtue.

***Daniel Deronda*, a call for a return to Zion, was published in 1876, 21 years before the first Zionist Congress, and it exerted a strong influence on such early Zionists (later streets) as Y. L. Gordon, Lilienblum, Ben-Yehuda,**

(Continued overleaf)

Mary Ann Edwards, otherwise known as George Eliot. (Below) *Gracia Nasi's niece, aged 18. Add a few years and more Renaissance jewellery and this would probably resemble our Gracia in her prime.*

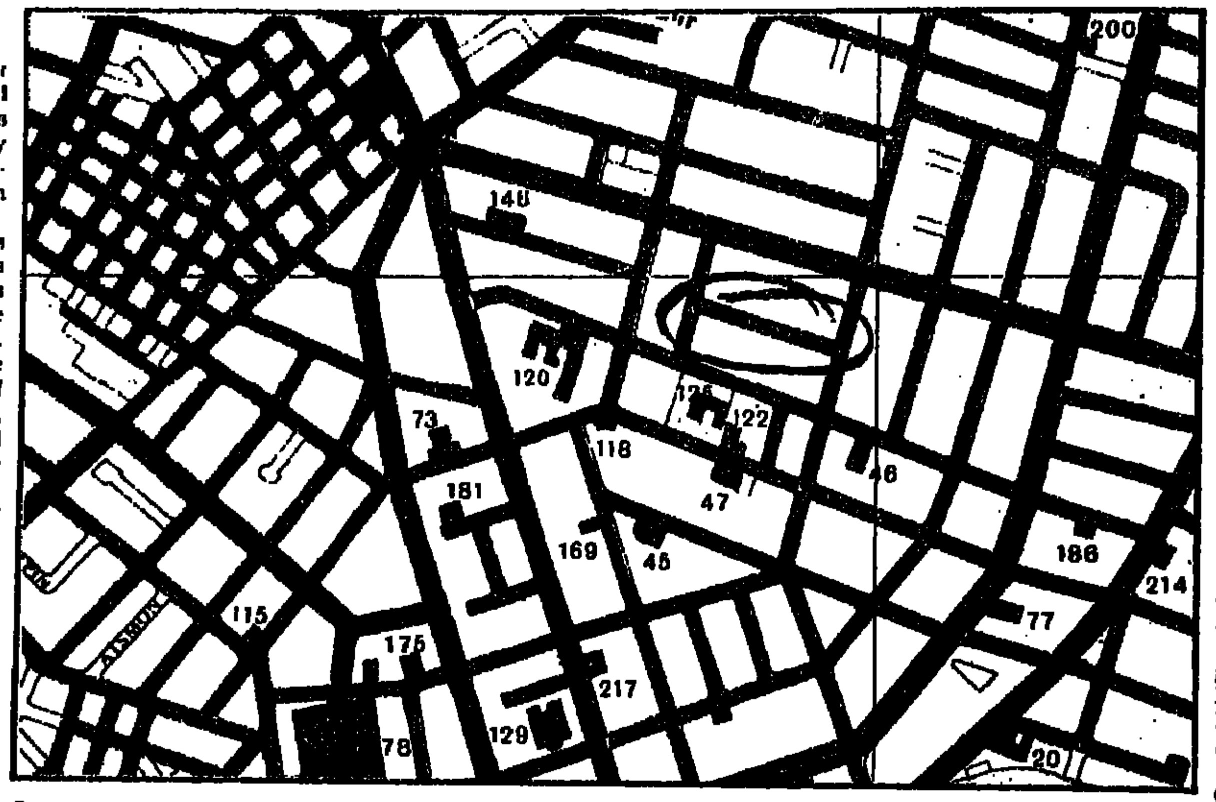
هكذا من الأصل

(Continued from page 7)
and Smolenskin.

A century later, *Daniel Deronda* was produced for television and broadcast here, so that residents of Rehov George Eliot could enjoy the tricky double realities of hearing their narrow street's creation echoing off their balconies.

Opinions vary about the novel's literary qualities — Daniel has been called "a prig" — and it is not the only work in which George Eliot attacked anti-Semitism. Students abroad, in my day, were reluctantly reading not *Daniel Deronda*, but *Silas Marner*. And, in any case, the unconventional events of the author's own life have always stuck in my mind more than the tribulations of her heroines, one of whom, in *Daniel Deronda*, was Gwendolen Harleth.

The story is about a young Englishman, raised as a Christian, who discovers that he was born a Jew and decides to go to Palestine to help "revive the organic centre" of his people's existence. It is also about Gwendolen, one of George Eliot's many tragic heroines who fail to find personal happiness. She is "high-spirited and self-confident and marries Henleigh Grandcourt, an arrogant, selfish man." Things go badly and melodramatically; Daniel "is drawn to Mordechai, a noble Jew," and though he becomes Gwendolen's "only hope, he decides to marry Mirah, Mordechai's gentle sister."



The house at number eleven Yosef Hanassi.

THE REAL-LIFE model for Daniel Deronda, A.E.W. Goldsmid, "returned to Judaism in maturity" (he was 32 when the book was published). He was a founder of the Maccabeans and the Jewish Lads' Brigade, and active in the English Hovevei Zion.

"I am Daniel Deronda." With this ringing phrase, destined for future quotation, Captain Goldsmid, then commanding a Welsh regiment, introduced himself to Herzl when the latter visited England in 1894.

I assume that he dined out often on this distinction; and it was as well that George Eliot was by now long in her grave, for unlike Deronda, Captain — later Colonel — Goldsmid did not seem to intend moving to Palestine. However, he proudly told Herzl that his daughters (Carmela and Rahel, according to one source) were learning Hebrew, and that he planned to devote his life to the liberation of the Jews.

The next year, though, he wrote to Rothschild, warning him against Herzl. Goldsmid was active on behalf of Baron Hirsch's ICA settlement projects. At one point, *pace* Daniel Deronda, Goldsmid was in charge of liquidating several of the Baron's overseas colonies and arranging for the resettlement of the settlers in, yes, New York.

And who can blame his attachment to England? The Goldsmid family, which had its anti-Zionist connections, had its own dramatic saga: two ancestors, financiers in England during the French Revolution, committed suicide; others included the first Jew to receive a hereditary title, and the first Jewish barrister in England.

During Herzl's second trip to England, which was much less successful than the first, Goldsmid had to be off inspecting his troops. A Maccabean dinner turned out badly, so that Herzl from then on referred to them as the Pickwickians: exit George Eliot's lofty moral drama, enter Dickensian comedy.

THE SCENERY on George Eliot's little street includes the Israeli Purchasing Managers' Association, the usual sprinkling of insurance companies and C.P.A.'s infiltrating all our residential neighbourhoods, the derelict emblem of what seems to have been the Ecuadorian Embassy, and even a detective agency.

And before we know it we are at Yosef Hanassi, with its own quota of lawyers and insurance firms. Also a dentist, a little printing press, a laundry and, brightly announced with hearts and spades, a bridge school.

At No. 11, a weathered ruin provides a model for two scenarios:

First, urban renewalists with a few million dollars to spare would eagerly refurbish it, disregarding the economics of the value of the plot it squats on and the potential rents of offices in multi-storeys to come, which so fill residential areas with gloom when night falls.

Second, this old house on Rehov Yosef HaNassi is an odd echo of a palace built nearly 400 years ago for Yosef's aunt on the shores of Lake Kinneret, near the Hot Springs. Built, but never lived in. Or did Gracia spend her last years there? "The possibility must not be ruled out," as Cecil Roth wrote; the scriptwriter may therefore take it from here.

And so, for this week's instalment of our spectacular series *The Nephews*, (Glenda Jackson as Gracia, and either Topol or Yehoram Gaon as Yosef). We open with Gracia's triumphal entry into Constantinople: four huge coaches — "triumphal chariots," the excited populace call them — and her escort of 40 armed men for protection during the dangerous journey from Italy through the Balkans. A gala occasion for the Ottoman capital! Thousands of ducats are distributed to the poor that spring day in 1553 when the richly dressed Gracia ("La Senora," "HaGeveret"), accompanied by her ladies, passes that way.

BUT FIRST, for those who missed eight or 10 of the previous instalments of our TV serial, here is a summary of a little of what has gone before.

Nephew and aunt have been closely associated for years. They were both born in Portugal, about 14 years apart: Gracia, then called Beatrice de Luna, around 1510, and Josef, then Joao Micas, around 1524.

The family is "rich beyond the dreams of normal avarice," probably descended from the ancient Spanish Jewish family of Nasi, and, according to some sources, probably known as Benvenisti in Christian circles.

The interrelations are intricate. Sets of brothers married sets of sisters, cousin-nephews married cousin-nieces, and the family chart looks rather like a street map, with historians tending not to agree about the dotted lines.

Yosef's father, a professor of medicine and royal physician was Gracia's brother; Gracia's husband's brother, who was his business partner, was married to Gracia's sister, Reyna — a wicked, jealous sister who twice denounced her.

Widowed at 27, with one daughter, also named Reyna, Gracia left Portugal with 13-year-old Joao, going first to England, then to the Netherlands, then on to France and Italy, where occasionally parts of the family fortune were seized by the authorities. As rich and well-connected Marranos, they travelled widely; what is unusual is that, having got this far west, they did not remain in these hospitable lands. Instead, while rising in aristocratic circles, Gracia (still as Beatrice) helped her brother-in-law to aid less fortunate Marranos — they organized an escape route from the lands of the Inquisition and even used influence to counter its terrors. Joao-Joseph studied at a Belgian university, entered his uncle's banking firm in Antwerp, moved in the royal circle of the Hapsburg Emperor, Charles V, and is said to have been the "jousting partner of the future Emperor Maximilian." In France he was known to the king.

In Venice, Gracia was imprisoned when her jealous sister Reyna denounced her as a Jewess. She was released after Yosef intervened by explaining to the Sultan's representative in Venice that a wealthy woman was planning to bring her fortune to Turkey; so the Turkish ambassador arranged for Gracia's release. Some sources say this led indirectly to a renewal of Turkey's war with Venice.

The reason is not clear to me, and this is a very long story for such a short street, but melodrama is melodrama. In fact, it was not entirely clear to the French ambassador on the spot, who, commenting on the sisters' "great hatred" for each other (though they later appeared to be reconciled), observed that "all these things are so obscure to me that I cannot find out the truth" — thus providing a perfect licence of freedom for our series.

SUB-PLOT: The Sultan's physician, Moses Hamon, also helped to arrange the release, because he hoped for a good catch for his son — Gracia's daughter Reyna, the greatest Jewish heiress of the age. But to no avail, for Reyna is in love with her handsome cousin, and will of course marry him.

In Ferrara (shades of the Finzi-Continis) Gracia, who is on friendly terms with the Abrabanel family, runs her network of business agents throughout Europe and continues to organize an escape underground for Marranos. The first translation to Spanish of the Bible is dedicated to her, for she has "the intrinsic piety of Miriam, the great prudence of Deborah, the infinite virtue and sanctity of Esther," and she brings her oppressed brothers "to safe land and does not cease to guide them... the outspread wings of this eagle have saved a great part of your sons... so that she imitated the Lord at the time of the Exodus from Egypt."

OMITTING many adventures and the repeated confiscation of parts of the family fortune (which however still left plenty available) we come to Gracia's arrival in Constantinople in 1553. Yosef arrives the following year, assumes his Jewish name, and undergoes circumcision. We have a fabulous wedding scene with Reyna. From now on "he is closely associated with his aunt in her commercial and political activities" — such as, the following year, the Nasis' attempted blockade of Ancona in retaliation for the burning of 26 Marranos.

1558: Gracia pays the Sultan 1,000 ducats and receives "a grant for the ruined city of Tiberias" and seven nearby villages. Yosef extends the grant three years later, sends a circular letter to Jewish communities in Italy inviting them to settle in his mini-state, and provides ships for transportation. One entire Jewish community in the town of Corii is prepared to come, but doesn't seem to have done so.

The perils of early immigration: a ship from Venice with 102 would-be settlers is captured by Maltese pirates and all the passengers are sold into slavery.

A mansion is built for Dona Gracia near the Hot Springs. Great excitement! News of plan for development and (heavily subsidized) industry travel far, but, as usual, few come, and most of those who do arrive, travel only from nearby Safed. Sephardic Jews continue to go to the Netherlands — on their way to New York. Excellent infrastructure; few immigrants. Yosef sends overseers and workers to Tiberias, and by 1565 they have rebuilt the city walls, constructed new houses and a synagogue (near the sea, possibly on the site of the present museum of antiquities). They plant mulberry trees to be the basis of a silk industry, and import cloth from Venice to start, yes, a fashion industry. (One of the buildings on Rehov Yosef Hanassi has a sign that indicates the premises belong to a clothing manufacturer, but it looked deserted to me.)

Meanwhile, back at the palace, Yosef is deep in politics and its handmaiden, commerce. Prominent in peace negotiations between Poland and Turkey in 1562, he later encourages the Netherlands to revolt against Spain, promising Turkish support. Then, in turn, there is his monopoly on wine imports through the Bosphorus, which brings an estimated 15,000 ducats annually (incalculable in terms of the current Israeli pound), plus trading privileges in Poland.

COLOURFUL doings at the Sublime Porte: Sultan Suleiman the Magnificent's family troubles involve two surviving sons, Selim (our hero's friend) and Bayazid. The Sultan orders Bayazid executed in Persia; earlier he ordered another son strangled. This leaves Selim, who succeeds as ruler in 1566.

1567: Selim appoints Yosef Duke of Naxos in payment for financial aid against Bayazid. Three years later, Yosef persuades his friend the Sultan to declare war on Venice after the latter has refused to cede to him Cyprus, which some think he may have intended as another refuge for Jews.

With all these goings-on, it is no wonder Yosef is diverted from the Tiberias project. And Dona Gracia, her health failing, is growing weary. No wonder: her fleet of ships continues the import-export business; her kitchens at the palace feed 80 of the poor every day. She manages a spectacular feat, arranging, it is reported, to have her husband's remains brought from his grave in Lisbon for reburial in the Holy Land. She continues to be praised. "Many daughters have done virtuously, but she hath excelled them all," said Rabbi Moses Trani of Safed, the son-in-law and successor of Joseph Caro.

Meanwhile, in Tiberias, the development town project grinds to a halt because of intrigues between the native Arabs and Christians, and general indifference on the part of the Jews. Still, the local population eagerly awaits Gracia's promised arrival at her empty home near the Hot Springs.

Did she ever come? Or did she die in Constantinople around 1569? We shall never know — not unless one of those long-lost manuscripts turns up.

And even better than George Eliot's notes for a novel would be, of course, something like a diary left by Gracia's daughter, Reyna, Josef's wife (and cousin). Reyna was much given to the written word; and after her husband's death, 10 years after Gracia died, she maintained his library and even set up a printing press in her Belvedere Palace.

Reyna, who died childless (the Nasis never produced many children), must have thought long and hard about her mother, for her husband's power declined after Gracia's death. "The balance of his achievement was disappointing, due to his inconstancy of purpose." Nevertheless, he got a street, and Gracia didn't.

But, as George Eliot wrote in *The Mill on the Floss*, "The happiest of women, like the happiest nations, have no history." Or streets.□

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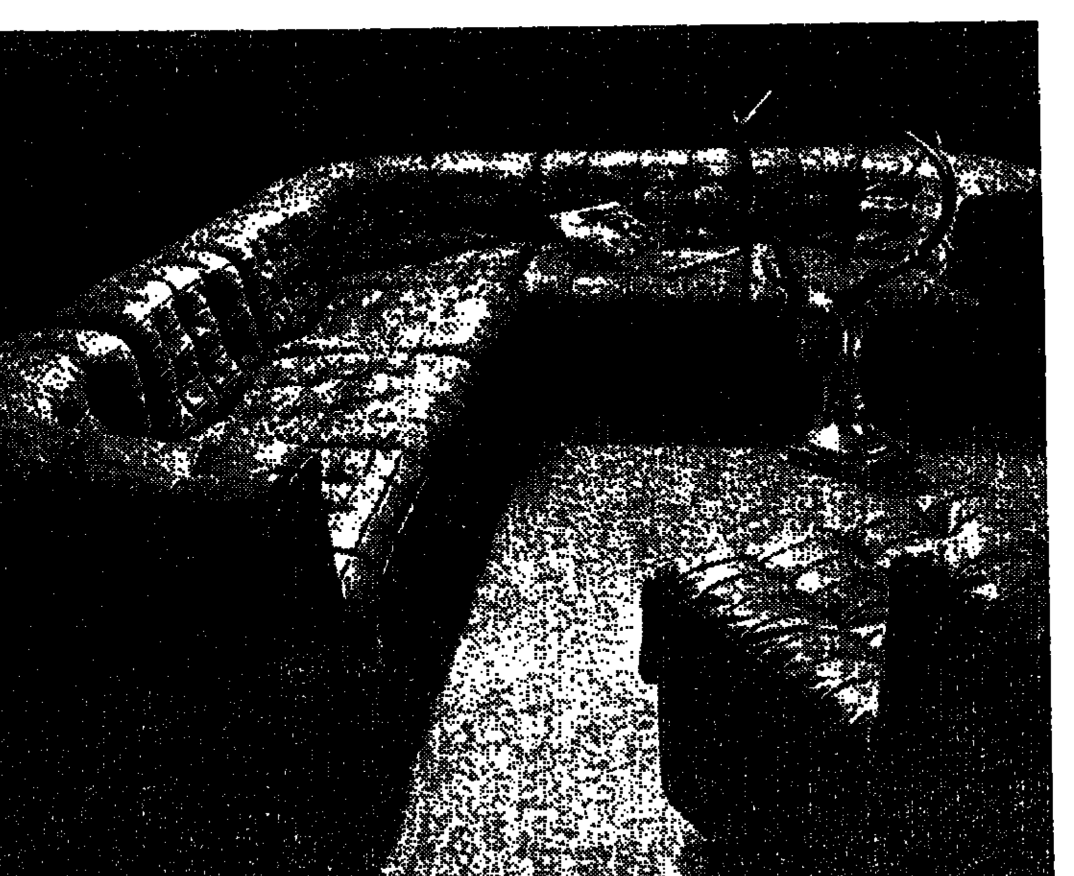

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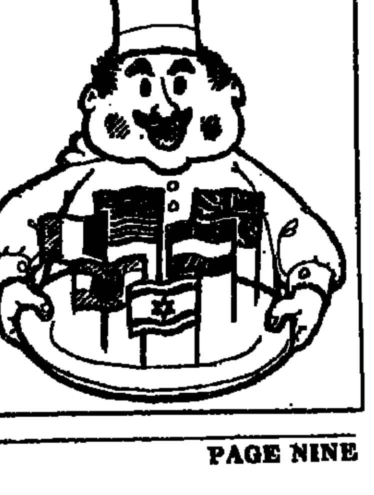

هكذا من الأصل

Run writer run

American novelist JOHN UPDIKE recently paid a flying visit to Israel to lecture on what it's like to be a writer. MATTHEW NESVISKY ponders what it's like to be John Updike.

U.S. Ambassador Samuel Lewis talks to John Updike. In background, Israeli writers Hanoch Bartov and A.B. Yehoshua.

Chapter I — Lost Luggage

HE ACCEPTS a glass of wine and declines a cigarette and parries a probe and crinkles at a wisecrack and carries it all off with a loose and lanky ease because he certainly is, as you knew he would be, a cocktail party combat veteran, a veritable Green Beret of the *pâté* and pretzel circuit, all *hors de combat* amid the *hors d'oeuvres*.

And he isn't handsome but handsome doesn't matter because he's got something better and that's glamour. And it's a glamour accumulated purely on merit: Harvard *summa* (that's right) *cum laude* and a fellowship to Oxford and then two years' apprenticeship at *The New Yorker* and then the big step: a decision to support himself and his family by selling six stories a year to *The New Yorker* (done!) and five years later a decision to publish a book a year (carried through for the past two decades).

And you admire the *hutzpa* and you admire the achievement because he's done it all without selling his novels to Hollywood or teaching creative writing classes. You admire him because he's done nothing but write, and write well.

Even now as he talks poetry and publishing with fellow Penguin poet Ted Carmi, you tell yourself the root of your admiration is respect. You respect the man for being a shaper of American culture without becoming a culture hero. This isn't Mailer mouthing off, this isn't Capote or Vidal stalking the TV studios. No, Updike lives in the little village of Georgetown, Mass., and simply does his work. And even in the occasional forays like this, he's soft-spoken, somewhat shy, boyish at 46. Thoughtfully, he accepts a peanut from his Mishkenot Sha'ananim hostess.

And you respect him because he respects the language. Clever verse, elegant essays, short stories so well tuned and pruned that they are anthologized for students of literature. And then the Rabbit Angstrom novels, *The Centaur, Couples, A Month of Sundays, Marry Me*, all sober but never sombre explorations of the common man faced with the great themes of death and God and sexuality — Kierkegaard and Barth applied to the *angst* of the affluent suburbs.

YOU MUST admire a man who's comfortable with Kierkegaard, who openly enjoys Joyce, who even knows that the first *c* in *flaccid* is hard. It's all you can do to tamp down the envy.

Here's Martha, wife of one year, sprightly ash-blonde, beautiful bridgework, committed Episcopalian, so sorry they've had only one day in Jerusalem but that's the way it is on these trips. They'd planned to attend just a writers' conference in Yugoslavia, but then the U.S. State Department offered to pick up the tab if John would lecture in Greece and Israel. Two more days and it's off to Rome. Can't think of nicer places to be this time of year...

The hairy young gold-rimmed lecturer from the Hebrew University finally finishes explaining American literature to Updike and you move in. Yes, he was deeply impressed by the religious sites in the Holy City, and no, they didn't violate any images he'd formed as a Lutheran growing up in Shillington, Pennsylvania.

"Oh, sure," he says, "the factional squabbles at the Holy Sepulchre and all that. But in Bethlehem, the churches have such nuances of felicitous naivete..."

Nuances of naivete at the Church of the Nativity. That's lovely. We talk about Egypt, which Updike visited just after the Six Day War. "Sandbags everywhere, broken-spirited soldiers —"

A reporter from *Time* magazine slips under my arm and onto Updike's left Hush Puppy. "Speaking of Egypt," he says, taking a cue not given, "I've just come from Begin's press conference." He then gives us a précis of the report he will telex to his home office, cheerfully adding: "Thought I'd pop over here. Might get something for our 'People' section. Though you do have to compete with Liz Taylor."

"Liz Taylor's here?" Updike asks, wide-eyed.

"What? Oh, er, no. It's just — heh heh — that she gets into our 'People' section so often. Understand?"

Updike looks at me. I shrug. Hell, *I'm* not responsible for the 'People' section of *Time* magazine.

As gently as he can, Updike retrieves his left foot from Time-Life Inc. Actually I don't mind the intrusion, for it gives me an opportunity to catch something I missed — or, like those aborigines faced with the appearance of Captain Cook's ships, something I saw but simply refused to believe:

Updike is *rumpled*. Really rumpled. Not the studied casual wrinkles of the well-tenured professor, but crimped-necktie, creased-shirt, battered-jacket, accordion-trousers *rumpled!* Despite the elegant speech, the cocktail cool, the 20 years of *New Yorker* slick and chic, this man is ragged-assed *rumpled!* Even his *eyes* are rumpled!

True writers see right into the soul. "Luggage didn't make it," he mutters. "Probably went from Athens to — I don't know, Karachi. God, these clothes are starting to feel like — three days and it's like having to accept another skin, one that you can't stand. I only hope my bag shows up before..."

John Updike's lost his luggage! Just like everybody else who comes to Israel! Me, I'm so mean-spirited that I'm glad. Sorry for him, of course, but glad for me. It helps me handle the envy. Lets me settle back into admiration and respect.

Chapter II — Limp Lecture

INCREDIBLY, I once again find myself feeling sorry for this spectacularly successful man. The lecture is not going well. A portent was the very title, "Why Write?" One might just as well ask, "Why read?" Or, more to the point, "Why ask?" Like Louis Armstrong used to say, "If you have to ask if it's jazz, you may as well not ask."

Besides, Updike very nicely dealt with the question of "Why write?" over 20 years ago in a very fine short story called "Packed Dirt, Churchgoing, A Dying Cat, A Traded Car."

Tonight he's heaping on all the time-honoured additional reasons: fiction enlarges our sympathy for others...it loads us into ourselves....the writer entertains and comments on the human condition...It's all well known and well put, but it's not going down very well with the 150 or so lovers of literature assembled in the auditorium of the Van Leer Foundation. The main problem is that Updike's not giving a talk, he's reading an essay. It's an article he wrote some years back, and which he first read to an audience in Australia in 1974. The essay reads very well. He doesn't.

Updike has the slight slurp of a speech impediment, the sort of thing once affected by cavalry subalterns. He also seems nervous: the shy *summa cum* surrounding himself with quotes from Kafka, Flaubert, Belloc, Proust, James, Lawrence. How to know this foreign audience? Is he miles above them or miles below? And perhaps it wasn't wise to begin by reading three of his own poems, galumphing like a golem to respectful silence...

Prof. Shimon Sandbank sits attentively. Poet Dennis Silk looks bemused. Students from the university hover over their notebooks. Ballpoints click open, click closed.

"The writer as hero," Updike tells his book, "the last of which perhaps were Hemingway or Camus, has been replaced by the writer as educationist. The university offers a haven... so many writers teach, so many teachers write...it's assumed any writer can give a lecture." He looks up, smiles. "I don't know if I'm proof of that theory..."

Polite laughter inspires Updike to leave off theorizing and to turn personal. His father was a teacher, he tells us (see *The Centaur*), as was his grandfather. But John Updike never felt any imperative to teach. No, he was a Depression child, whose main toys were crayons and pencils, and the pleasure he got from connecting visual images on paper was the germ, he suspects, for the delight he would later take in creating narratives.

WHEN HE WAS 13 *The New Yorker* entered the Updike household and a new and larger world opened for the smalltown lad. As he devoured each issue, he determined to enter that world through the very pages of that sophisticated publication.

Now after more than two decades in the profession, Updike ponders what is has meant to be "a writer." "The artist's personality has an awkward ambivalence," he says. "He's a cave-dweller who hopes to be pursued into his cave. I, for example, am avid to receive letters and loath to answer them. Holden Caulfield praises books that make you want to call up the author — then Salinger spends his next twenty years avoiding the telephone.

"The end of the quest for fame is a desire for anonymity," he goes on. "One begins by wishing to make an impression and ends by wishing to be just a lens. The writer loses his precious personal life by becoming 'a writer.' He dies not as a man, but as 'a writer.' "

And then the ultimate irony: "Success breeds disillusion as much as failure does."

Was I wrong to be feeling sorry for John Updike? I'm not thinking about that. In fact, I'm thinking about another writer altogether: Henry Bech.

The lecture tails off and Updike invites questions. He manfully handles anything thrown at him — but in fact nothing much is thrown. In just over an hour, the whole thing winds up.

Afterwards, Updike says to me, "I don't think it went very well, do you?"

Yet one thing from the brief evening still rings in my ears, something about how a writer finds himself acting out things he's written about years before, how one's dreams and imaginings turn out as prophecies. Crisis of faith? Disintegrating marriage? I don't know. I'm still thinking about that other writer, Henry Bech.

As I leave the hall I hear someone say: "Poor guy. He even looked uncomfortable in his clothes."

Chapter III — Lovely Luncheon

THANK GOD! The wayward luggage must have appeared. Updike strolls the halls of the U.S. embassy in Tel Aviv a new man, resplendent in a Levi's suit and tailored jeans shirt. He's relaxed and twinkly at last, and now, at the tail-end of his brief stop-over in Israel (shuttle culture), he's prepared to meet a few members of the press in the easy atmosphere of a "working luncheon."

Over on a side table there's a buffet where you can help yourself to photos of Updike, reprints of his essays, a bibliography with a smiling Updike on the cover, all courtesy of the U.S. Information Service and the local American Cultural Centre. Even Henry Bech, I'm thinking, isn't treated like this.

Lunch itself, however, is a sit-down affair. The dining room is decorated with Saul Steinberg drawings, one a blow-up of a *New Yorker* cover. Updike must feel at home.

We let him get through the avocado salad and the rolled beef and the baby potatoes and then we let fly. Someone from one of the big dailies wants to know, rather aggressively, what Updike thinks of Bashevis Singer getting the Nobel Prize.

"A truly luminous writer," he responds, "and of course I'm proud that *The New Yorker* publishes him. I remember once I was to receive some small prize from *Playboy* magazine. Both Singer and Saul Bellow were there. Since then they've both won the Nobel Prize, so maybe..." Laughter.

This takes us on to Jewish American literature. Someone wants to know if there is a "Jewish mafia" in U.S. publishing.

"Well, I don't like the term, but it's true that Jews have penetrated all aspects of publishing, from sales and promotion to editing and reviewing. I do think that Jewish critics, of whom there are a multitude, do tend to respond more warmly to Jewish writers —" Some backtracking is called for. "Well, critics like Kazin and Fiedler and Trilling I'd hardly call provincial. And Jewish writers do have a facility with the rhythms of urban American life that gentile writers seem to lack."

NOW SOMEONE wants to know how Updike had the *hutzpa* to write his Henry Bech stories. Bech, probably Updike's most extravagant and witty creation, is the hero of a series of *New Yorker* stories. (They were collected in *Bech: A Book*; in 1970 a *Jerusalem Post* reviewer called the book "rather anti-Semitic" and "bad-tempered"; it is neither.)

The stories relate the humbling adventures of a Jewish writer who spends more time talking than writing. He's forever on the college lecture circuit or speaking at award banquets — or bumbling around the Soviet Union or Eastern Europe or wherever on State Department junkets, expounding on fiction as the equivalent of reality. One of those semi-talented, semi-bright Saul Bellow *schlemiels*. One story ends, in a burst of self-recognition, with Bech realizing: "He had become a character by Henry Bech."

Updike laughs. "Well, I started doing those stories after I'd felt I was being unfairly treated by *Commentary*. Kind of a way of dealing with 'my Jewish problem.' " He laughs again.

We take a break because the *parve* ice cream is melting. When we resume, Updike handles all questions with more ease than he has ever shown before. He even accepts a Marlboro from wife Martha.

He describes himself as a not very successful poet, but says he's been fortunate with fiction. His new novel, coming in a few months, will be called *The Coup*, and is about Africa, a continent he visited a few years ago (jungle junket?). In all, he says, he's always been cheerful and lucky. His characters, he admits, are generally people riddled with *angst*. "But perhaps," he says, "it's the fortunate who can best express the underlying dread and despair in life. Above all, we have to acknowledge that there are only temporary solutions to human problems."

Hatzofe's little girl with the big glasses is scribbling notes like a panicked graduate student. Across the table the girl from *Yediot Aharonot* lights a 120mm American cigarette and asks: "One gets the impression that your rich suburban characters despair of life and love because of the materialism in their lives. All that bored adultery in *Couples*. Yes?"

"Yes," Updike says, "that's part of it. The more 'things' the more there is between people. But the real challenge that marriage puts before us is that of loving the real, as opposed to the romantic ideal. Married people out of love with each other will only torment one another. My own experience bore this out. I went through certain adventures, not all entirely unpleasant, but then came to realize — "

But this is at once too close to himself and too far from the reporters. The obligatory questions about the Middle East come up. Updike admits to nothing but admiration and respect for Israel, praises the peace talks, says that even though his visit was short, he caught the energy of the Israelis, saw none of the anxieties he'd expected (cries of "Stay longer, you'll see!"). Apologies for not staying longer, but tomorrow it's off to Rome.

IF WRITERS expand the awareness of their readers, they may also expand their own. Some novelists create characters with better character than their creators — projections of what the writer aspires to be. And some create characters of baser nature, which the writer explores as a didactic witness.

In a new story which appeared in *The New Yorker* a few months ago, the fictional writer Henry Bech undertakes to sign 2,850 special autographed editions of his work — at 98 cents a throw. Typically, he fails to carry through, and the novelist who once became one of his own characters now "gazed deep into the negative perfection to which his career had been brought. He could not even write his own name."

Such a perception shows that John Updike, for all the glitter of the literary life, for all the prophetic intimations, for all his belief that "success breeds disillusion as much as failure does" — for all that, Updike has not become a character in an Updike novel. □

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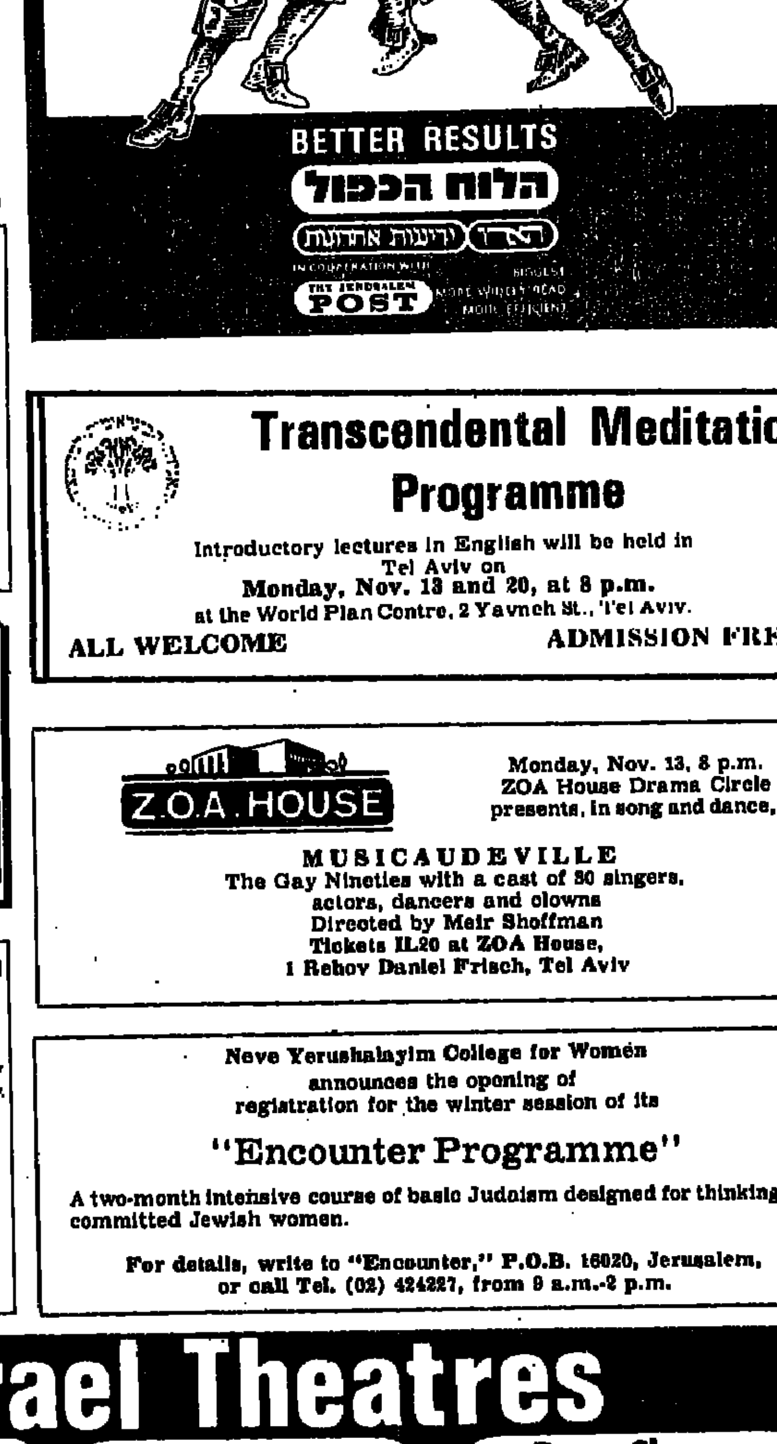
All advertisements so handed in will be translated into English and will appear on Friday in The Jerusalem Post, in addition to publication in Yediot Aharonot and Haaretz!!



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announces the opening of registration for the winter session of its
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Israel Theatres

The Cameri Theatre
WHAT ARE WE GOING TO DO ABOUT JENNIE?
Nov. 11, 12, 13, 21
UNCLE VANYA
Jerusalem Theatre
Nov. 11, 12
Cameri Theatre Nov. 18
RUBBER MERCHANTS
Tzavta, Tel Aviv
Nov. 12, 18
Be'eri Nov. 13

Habima
MIDSUMMER NIGHT'S DREAM
Large Hall, 8.30 p.m.
Nov. 11, 12, 13, 14
THE SHADOW BOX
Small Hall, 8.30 p.m.
Nov. 11, 12
HOMEWARD BOUND
Nov. 13, 14

Beer-Sheva Municipal Theatre
THE KILLING OF SISTER GEORGE
Nov. 11, Series 25
Nov. 12, Series 26
HAROLD AND MAUD
Nov. 13, 14
Haifa, Auditorium, Nov. 18
THE SHADOW
Nov. 11, Series 1
Nov. 12, Series 22

belkin adv.

هكذا من الأصل

(Above) *A funeral procession. Another soul leaves the dwindling community.* (Below left) *A woman stands outside her house.*

The last Jews of Radauti

AMERICAN photographer Laurence Salzmann spent the years 1974-76 in Rumania There he discovered the tiny Jewish community of Radauti, a town which up to World War II had nearly 5,000 Jews but which today has only around 200. Salzmann was taken by the Old World quality of Radauti. The community once boasted an active trade centre, numerous prayer houses, several Zionist circles, and a sports club which sent 24 athletes to the second Maccabiah in Eretz Yisrael in 1935. Then war, forced labour and emigration took their toll, and the town withered.

Some 170 of Salzmann's photographs are now on exhibit at Beth Hatefutsoth, the Jewish Diaspora Museum on the Tel Aviv University campus. Salzmann recalls his first day in the town and a visit to its central synagogue, built in the time of Emperor Franz Josef:

"WHEN I peeked inside, I was immediately asked if I was a Jew, and had no choice but to stay for prayers. After the prayers, I photographed those present and was received with particular warmth by the Rabbi, Josif Tirnauer. I think it was this first meeting that later made me go back to Radauti. I continued my journeys through Rumania, but I began to develop the idea of working with a small Jewish community — and the Jews of Radauti seemed to be just the right sort of community. I had decided on a well-defined project with a historical perspective and a group of people to whom I felt culturally related and who would accept me as one of their own. And so, towards the end of 1974, I went back to Radauti."□

(Below) *The widow and mourners at a Radauti funeral.*

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

JERUSALEM STRING TRIO — Rina Kaminkovsky, violin; Yuval Kaminkovsky, viola; Shmuel Magen, cello. Informal evening of classical music. (Tzavta, 38 King George, tonight at 9)

GUITAR RECITAL — Turan-Mirza Kamal plays works by Bach, Sor, Albeniz, Llobet, Turina. (Israel Museum, tomorrow)

ISRAEL BACH SOCIETY — Wendi Jennifer Caron, Jehoshua Etzion, violins; Eli Freud, organ, harpsichord. Works by Bach, Handel, Leclair, Purcell, Vivaldi. (International Evangelical Church, 55 Hanevi'im, tomorrow and Tuesday)

LUNCHTIME CONCERT — Tel Aviv Quartet plays works by Hayden, Beethoven. (Wise Auditorium, Hebrew University, Givat Ram Campus, Monday at 1.15 p.m.)

HAIFA SYMPHONY ORCHESTRA — Puccini's Mass. (Jerusalem Theatre, Tuesday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 3. Emil Tchakarov, conductor; Yo Yo Ma, cello. Yehuda Wohl: Those Were The Days; Saint-Saens: Cello Concerto; Franck;: Symphony in D Minor. (Binyenei Ha'ooma, Thursday)

JERUSALEM SYMPHONY ORCHESTRA — Matinee concert for all the family. (Jerusalem Theatre, Thursday at 4.30 p.m.)

Tel Aviv

11:11 SERIES — Emily Berenson, mezzo soprano; Zvi Harel, cello; Marina Bondarenko, piano. Works by Beethoven and Brahms. (Tzavta, 30 Ibn Gvirol, tomorrow at 11:11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem. (Mann Auditorium, Series 1: Sunday; Series 2: Monday; Series 3: Tuesday; Series 5: Wednesday)

ISRAEL CHAMBER ORCHESTRA — Avi Ostrovsky, conductor; Moti Shmit, violin. Works by Scarlatti, Bach, Lutoslawski, Schubert. (Tel Aviv Museum, Tuesday)

Haifa

HAIFA CHAMBER MUSIC SOCIETY — Philharmonic Wind Players. Octets and other works by Schubert, Reinecke, Hummel, Mozart. (Beit Harofe, tomorrow)

Other Towns

KIBBUTZ CHAMBER ORCHESTRA — Noam Sheriff, conductor. Works by Geminiani, Rodrigo, Holdheim, Grieg. (Shfayim, Tuesday; Dafna, Wednesday)

ENTERTAINMENT

Jerusalem

CINEMA CAFE — Two films by Israeli directors about homosexuality. (Tzavta, 38 King George, Tuesday at 9 p.m.)

FOLK MUSIC — Arnold and Victor (American); Yitshak and Zvi (Yemenite); Irit Rafaeli (Israeli). (Tzavta, Thursday at 9 p.m.)

ISRAELI SONGS — With Miki Gaurielov and Coreen Elal. (Tzavta, tomorrow at 9 p.m.)

POETS' STAGE — Savieli Greenberg reads and discusses his poetry in Russian. (Tzavta, Wednesday at 9 p.m.)

RAINING IN CHILE — Film (Franco-Italy, 1976) with Annie Girardot and Bibi Anderson. (Jerusalem Theatre, today at 2 p.m.)

ROCCO AND HIS BROTHERS — Film (Italy, 1960) directed by Luchino Visconti. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

NURIT GALRON — (Tzavta, 30 Ibn Gvirol, tonight at 9 and midnight; Monday at 8.30 p.m.)

SANDRA JOHNSON — (Little Tzavta, Tuesday at 10 p.m.)

SHLOMO ARZI — (Tzavta, Wednesday at 8.30 p.m.)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Litai. (Beit Hahayal, tomorrow at 9 p.m.)

YEHUDIT RAVITZ and YONI RECHTER — (Beit Arlosoroff, Thursday at 9 p.m.)

Tel Aviv

AVANT GARDE JAZZ — (Little Tzavta, 30 Ibn Gvirol, Thursday at 10 p.m.)

THE ESPRESSO GENERATION — Municipal comedy with the Hakol Over Habibi group. (Ohel, Beit Arlosoroff, 6 Bellinson, Monday and Tuesday at 9 p.m.; Beit Hahayal, Weizmann and Pinkus, Thursday at 9 p.m.)

HAGASHASH HAHIVER — The comedy trio in their show of satirical skits and songs, written by Yossi Banai. (Ohel, tomorrow at 9 p.m.; Beit Hahayal, Wednesday at 9 p.m.; Gan Ha'oranim, Thursday at 10 p.m.)

Haifa

SHLOMO ARZI — (Beitenu, tonight at 9.30)

YEHUDIT RAVITZ and YONI RECHTER — (Neve Shaanan, Amami, tonight at 9.30)

Other Towns

DUDU DOTAN — (Holon, Yad Lebanim, tonight at 9.30)

HAGASHISH HAHIVER — (Ramat Gan, Ordea, tonight at 9.30; Hadera, Hof, Monday at 9 p.m.; Ashdod, Ashdod Theatre, Tuesday at 9 p.m.)

MATTI CASPI — (Givatayim, Shavit, tonight at 9.30)

NURIT GALRON — (Rehovot, Wix, tomorrow at 8.30 p.m.; Beit Shean, Hakamron, Thursday at 9.15 p.m.)

30 YEARS OF SONG — (Kiryat Ata, Shavit, Sunday at 8.45 p.m.)

DANCE

BAT DOR DANCE COMPANY — Hymn to Jerusalem (Mirali Sharon); Visitors of Time (Domy Reiter-Soffer); Shigaon (Alvin Alley). (Tel Aviv, Bat Dor Theatre, 30 Ibn Gvirol, Monday at 8.30 p.m.)
Hymn to Jerusalem (Mirali Sharon); Cloven Kingdom (Paul Taylor); Visitors of Time (Domy Reiter-Soffer). (Tel Aviv, Habimah, Wednesday at 8.30 p.m.)

THE SPANISH DANCE THEATRE — Mercedes Molina and company of 16 dancers. Programme of folklore selections and flamenco; Bizet: Carmen. (Ein Gev, tonight at 9; Ein Hashofet, Sunday at 9 p.m.)

INBAL DANCE THEATRE — Yemenite Wedding (Sara Levi Tanai); Shabbat Peace (Sara Levi Tanai); And the sea is not full (Oshra Elkayam-Ronen); Song of Debora (Sara Levi Tanai). (Jerusalem Theatre, Wednesday at 9 p.m.)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

Guitarist Turan-Mirza Kamal gives a recital of classical works at the Israel Museum, Saturday 8.30 p.m.

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

APPOINTMENT BOOK — By Jean Claude Carriere. With Yossi Banai and Gita Munte. (Jerusalem Theatre, Monday at 8.30 p.m.)

ASTOUNDING DEED — Based on stories of the kabbalah. By Dani Horowitz and Ya'acov Raz, directed by Ya'acov Raz. (Khan, opposite railway station, Monday and Tuesday at 8.30 p.m.)

FORWARD BETAR — By Ilan Ronnen, about football fans and fanatics. (Beit Ha'am, 11 Bezalel, Tuesday at 9 p.m.)

JERUSALEM IMAGES — Performed by the Jerusalem English Theatre. Directed by Joyce Miller with Stephen Solomons. The play explores the roots of the Jewish people and the spirit of Israel. (Khan, tomorrow and Wednesday at 9 p.m.)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Jerusalem Theatre, Saturday and Sunday)

L.S. DIONYSOS — The title is a combination of LSD and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nitai. (Little Tzavta, 30 Ibn Gvirol, Monday at 10 p.m.)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, tomorrow through Tuesday)

PICNIC FOR TWO — With Leah Koenig and Shmuel Atzmon. (Jaffa, The Third Floor, tonight at 10)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good humour. (Tzavta, Sunday at 8.30 p.m.)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Snir. (Habimah's Small Hall, tomorrow and Sunday)

THE UNDERWORLD MAN — From Dostoevsky's "Diaries of the Underworld." Adapted and directed by Asher Tsarfati. (Little Tzavta, tomorrow at 7 p.m.)

Tel Aviv

ASTOUNDING DEED — (Nahmani, 17 Nahmani; Wednesday and Thursday at 9 p.m.)

THE DEATH OF AVIMELECH — By Pinhas Sadeh. (Jaffa, the Third Floor, Yifat St., Thursday at 9 p.m.)

THE ENDGAME OF KIRYAT GAT — Based on the story by John Auerbach and directed by Nola Chilton. About a Kiryat Gat drama circle attempting to produce Beckett's "Endgame." (Tzavta, 30 Ibn Gvirol, Saturday at 8.30 p.m. and 10.30 p.m., Thursday at 8.30 p.m. and 10.30 p.m.; Thursday at 8.30 p.m.)

HOLE IN THE WALL — "Open Theatre" presentation. Produced by the Haifa Theatre. (Tzavta, today at 3)

HOMEWARD BOUND — Yehoshua Sobol's play set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Small Hall, Monday and Tuesday; Large Hall, Thursday)

THE INSPECTOR — By Gogol. Directed by Shmuel Bunim. Produced by the Cameri. (Cameri, 101 Dizengoff, Tuesday, Wednesday, Thursday)

IN THE BLOOM OF HER DAYS — S.Y. Agnon's well-known story about a girl's romance with the man who loved her dead mother. Adapted to the stage with taste under the direction of Mihal Govrin. (Jaffa, the Third Floor, tomorrow at 9 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenerian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hanna Marron who makes the most of it. (Cameri, tomorrow, Sunday, Monday)

Haifa

METAMORPHOSIS — Kafka's story directed by Steven Barkov. Produced by the Haifa Theatre. (Haifa Theatre, 50 Pevaner, Sunday through Thursday)

THE ROOSTER IN LOVE — By Ya'akov Shabtai. Based on the commedia del'arte by Carlo Goldoni. (Haifa Theatre, tomorrow at 8.30 p.m.)

Other Towns

APPOINTMENT BOOK — (Nahariya, Hod, tonight at 9)

A MIDSUMMER NIGHT'S DREAM — (Rehovot, Wednesday)

PLEASANT — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Kfar Yehoshua, tonight)

THE SHADOW BOX — (Givat Haim, Wednesday)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. Produced by the Lilah Theatre. (Migdal Ha'emek, Heichal Hateatron, Tuesday at 8.30 p.m.)

FOR CHILDREN

THE FLOOD — English adventure film. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

JOLLY KOFIKO — Based on the popular children's book by Tamar Borenstein. (Jerusalem, Beit Ha'am, 11 Bezalel, Thursday at 3.30 p.m.)

THE COLOURS THIEF — Moral play by Hillel Mittelpunkt. (Beit Shemesh, Beit Gil, Sunday at 10 a.m.)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. (Jerusalem, Geulim School, Monday at 9 a.m.; Ir Ganim School Monday at 11 a.m.; Rishon Lezion, Rosen School, Tuesday at 10.30 a.m.; Yeshurun School, Tuesday at 12; Beit Hanoar, Wednesday at 10.30 a.m.; Ramat Elisha at 12; Ramle, Matness, Tuesday at 3 p.m.)

ERECH BERECH ZOUTA — Play by the Children and Youth Theatre, written by Mosho Ben-Shaul. (Acre, Gan Eden Hall, today at 10 a.m.; Beit Shemesh, Matnesa, Sunday at 11 a.m.; Be'er Yaakov, cinema, Monday at 2 p.m.; Petah Tikva, Heichal, Tuesday at 9 and 11 a.m.; Netanya, Sharon Wednesday at 9 and 10.30 a.m.)

FLIGHT INTO SPACE — Play with music and movement (Netanya, Sharon, today at 10; Kiryat Yam, Nitzan, Sunday at 9 and 11 a.m.; Kiryat Ata, Shavit, Monday at 9 and 11 a.m.; Tel Aviv, Nahmani, Tuesday at 4 p.m.; Rehovot, Beit Ha'am Wednesday at 10 a.m.)

OPERA

THE ISRAEL NATIONAL OPERA
Founder and producer: Edis de Philippe. Stage Director: Alexandru Szimberger (guest artist from Rumania). Conductors: G. Singer, A. Taraki, A. Levanon.

CAVALLERIA RUSTICANA — By Mascagni; **PAGLIACCI** — By Leoncavallo. Cast: David Ohancsian, Thomas Serpico, Walter Plante, Esther Baumwel, Viorica Pop, Umberto Scalavino, Caterina Minicozzi, Toshiaki Kunii, Mordechai Ben-Shachar, Joy Elizabeth Shertz, Florian Cerny, Dora Toledano, Elizabeth Brahn, Giora Sharon, Isaac Kruger. (Tel Aviv, tomorrow and Tuesday)

SYLVA — by Kalman. Cast: Terry Gabor, Esther Baumwel, Miriam Laron, Walter Plante, Arie Ben-David, M. Ben-Shachar, F. Peor, G. Sharon, Joy Elizabeth Shertz, Dora Toledano. (Tel Aviv, Sunday)

THE LAND OF SMILES — By Lehar. Cast Esther Baumwel, Walter Plante, Miriam Laron, Mordechai Ben Shachar, Peer Sharon. (Tel Aviv, Thursday)

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Tel Aviv Cinemas

Commencing Saturday, November 11, 1978

ALLENBY
18th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN

Coming Home

CHEN
5th week
★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER
7, 9.30

CINEMA ONE
2nd week
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
GIANT SPIDER INVASION

CINEMA TWO
★ ALAN BATES
★ SUSANNAH YORK
★ JOHN HART
in
Jerzy Skolimowski's
THE SHOUT
Special award
Cannes film festival 78
Stiller film

GORDON
Cinema in Stereo
KEIR DULLEA SUSAN PENHALIGON
Leopard in the Snow
A
KENNETH MORE BILLIE WHITELAW
JEREMY KEMP BOLT
4.30, 7.15, 9.30

DRIVE-IN
2nd week
Starting Saturday at 6.30, 7.30
Walt Disney's
20,000 LEAGUES UNDER THE SEA
Based on the Jules Verne novel
★ KIRK DOUGLAS
★ JAMES MASON

Tonight at 10, 12.30
Saturday and weekdays 9.45
★ ELLIOT GOULD
★ DIANE KEATON
I will... I will... For Now

DEKEL
Ship Detective
7.15, 9.30

ESTHER Tel. 225610
5th week
DRIVER
★ RYAN O'NEAL
★ BRUCE DERN
★ ISABELLE ADJANI

GAT
11th week
Pretty Baby
Adults only
★ KEITH CARRADINE
★ SUSAN SARANDON
★ BROOKE SHIELDS
4.30, 7.15, 9.30

HOD
3rd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
Major Charles Rane has come home to war!

ROLLING THUNDER
another shattering experience from the author of "Taxi Driver"
Seven Stars Colour

LIMOR
2nd week
4.30, 7.15, 9.30
A CHACUN SON ENFER

MOGRABI Tel. 238851
5th week
4.30, 7, 9.30
The Harold Robbins people.
What you dream... they do!
HAROLD ROBBINS'
The Betsy

LAURENCE OLIVIER
ROBERT DUVALL · KATHARINE ROSS
United Artists

MAXIM
3rd week
Tonight at 12
Weekdays 4.30, 7.15, 9.30
A Touching Love Story

★ ISABELLE ADJANI
★ JACQUES DUTRONC
★ LEA MASSARI
★ SERGE REGGIANI
I NEVER PROMISED YOU MARRIAGE
(Violette et Francois)

OPHIR
4th week
The greatest stuntman alive!
★ BURT REYNOLDS
HOOPER
Starting on Saturday
4.30, 7.15, 9.30

PARIS

From Friday
10, 12, 2, 4, 7.15, 9.30

PEER Tel. 443795
18th week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4.30, 7.15, 9.30

RAMAT AVIV
Herbie Goes to Monte Carlo
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Tuesday also 4.30

ROYAL Tel. 53851
5th week
WE ARE NOT VIRGINS
Adults only
in colour
10, 12, 2, 4, 7.30, 9.30

STUDIO Tel. 255187
11th week
The Goodbye Girl
★ RICHARD DREYFUSS
★ MARSHA MASON

TCHELET
16th week
The Last Remake of Beau Geste
★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
4.30, 7.15, 9.30

OREN
2nd week
4.30, 7.15, 9.30
★ ALAIN DELON
in the suspense film

ATTENTION THE CHILDREN ARE WATCHING
Colour, English subtitles
United Artists

Cinema SHAHAFF
6th week
Tonight 8.45, 11.30
Saturday, Weekdays 6.30, 9.15
AGATHA CHRISTIE'S
DEATH ON THE NILE

PETER USTINOV, JANE BIRKIN, LOIS CHILES, BETTE DAVIS, MIA FARROW, JON FINCH, OLIVIA HUSSEY, I.S. JOHAR, GEORGE KENNEDY, ANGELA LANSBURY, SIMON MacCORKINDALE, DAVID NIVEN, MAGGIE SMITH, JACK WARDEN
Directed by JOHN GUILLERMIN
EMI
Stiller film

TEL AVIV Tel. 281181
2nd week
4.30, 7.15, 9.30

What Do They Want?
STARSHIP INVASIONS
★ ROBERT VAUGHN
★ CHRISTOPHER LEE
Forum Film, colour

TEL AVIV MUSEUM
7th week
THE LACE MAKER
4.30, 7.15, 9.30

ZAFON Tel. 445635
5th week
Nous Irons Tous Au Paradis
7.15, 9.30
Mat. at 4.30:
Robin Hood

Ramat Gan Cinemas

Commencing Saturday, November 11, 1978

ARMON
ALLEGRO NON TROPPO
4, 7, 15, 9.30
Mat. at 4: The Island on Top of the World

HADAR Tel. 723522
2nd week
VIVE LA LIBERTE
4, 7.15, 9.30

LILY
5th week
JULIA
★ JANE FONDA
★ VANESSA REDGRAVE

OASIS
7th week

★ RICHARD BURTON
★ ROGER MOORE
★ RICHARD HARRIS
★ HARDY KRUGER
7, 9.30

ORDEA
James Bond Festival
FROM RUSSIA WITH LOVE
★ SEAN CONNERY
★ ROBERT SHAW
4, 7.15, 9.30

RAMA
THE BOYS IN COMPANY C
Saturday, weekdays 7.15, 9.30
Mon., Wed. also 4.30

RAMAT GAN
7th week
THE OTHER SIDE OF MIDNIGHT
6 and 9
Due to length of film, the public is requested to come on time.

Herzliya Cinemas

DAVID
3rd week
HOUSE CALLS
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
7, 9.15

TIFERET HERZLIYA
2nd week
JULIA
★ JANE FONDA
★ VANESSA REDGRAVE
7.15, 9.15

Holon Cinemas

MIGDAL
2nd week
I NEVER PROMISED YOU A ROSE GARDEN
7.15, 9.30
Mat. 4.30:
A Thief From A Thief is Innocent

Petah Tikva Cinemas

SHALOM
TRACK DOWN
Saturday 7.15, 9.15
Weekdays 7.15, 9.30
Wednesday 9.30
Wednesday 6.15: Indian film

Netanya Cinemas

ESTHER
I NEVER PROMISED YOU A ROSE GARDEN
Saturday 5, 7, 9.15
Weekdays 4.30, 7, 9.15

Haifa Cinemas

Commencing Saturday November 11, 1978

AMPHITHEATRE
2nd week
★ MICHAEL CAINE
★ KATHARINE ROSS
★ RICHARD WIDMARK
in Irwin Allen's fast-moving production
THE SWARM
Adults only
4, 6.45, 9

ARMON
2nd week
An exciting suspense film

STAR SHIP INVASIONS
★ CHRISTOPHER LEE
★ ROBERT VAUGHN
4, 6.45, 9

ATZMON
6th week
★ RICHARD DREYFUSS (Oscar 1978)
★ MARSHA MASON
in a touching story
THE GOODBYE GIRL
4, 6.45, 9.

CHEN
3rd week
TELEFON
★ CHARLES BRONSON
★ LEE REMICK
4, 6.45, 9

MIRON
4 nonstop parts, from Friday
A sexy film
Married Woman in Search of a Young Man
Adults only

MORIAH
A Touch of Class
★ GEORGE SEGAL
★ GLENDA JACKSON
6.45, 9

ORAH
5th week
★ BIBI ANDERSSON
★ KATHLEEN QUINLAN
in a superb performance
I Never Promised You a Rose Garden
4, 6.45, 9

ORDAN
2nd week
DOCTOR ZHIVAGO

★ GERALDINE CHAPLIN
★ OMAR SHARIFF
Weekdays 6, 8

ORION
Mat. 10, 12, 2, 4
Karate film with Bruce Lee
Evenings 7, 9
Lustful Youth
Adults only

ORLY
7th week
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
in a funny love story
HOUSE CALLS

PEER
★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
in the funniest, craziest comedy
The Last Remake of Beau Geste
4, 6.45, 9

RON
3rd week
Menahem Golan's
THE URANIUM CONSPIRACY
★ ASSI DAYAN
4, 6.45, 9

SHAVIT
2nd week
Woody Allen's funniest picture
BANANAS
★ LOUISE LASSER
6.45, 9

Jerusalem Cinemas

Commencing Saturday, November 11, 1978

ARNON
3rd week
IL SAPROFITA
4, 7, 9

SEMADAR
13th week
COMING HOME
6.45, 9.15

CINEMA 1 קולנוע 1
in Jerusalem Cinema

IN KIRYAT HAYOVEL
Friday 10.11 at 2.30
Fedrico Fellini's
THE NIGHTS OF CABIRIA
with: Julietta Masina
Sat. 11.11 at 7, 9.15
Ernst Lubitsch's
TO BE OR NOT TO BE
with:
Jack Benny, Carol Lombard
Sun. 12.11 at 7, 9.15
Heinrich Boll's
THE LOST HONOUR OF KATHERINA BLUM
Mon. 13.11 at 7, 9.15
Robert Altman's
M★A★S★H★
with:
Donald Sutherland, Elliot Gould
Tue. 14.11 at 7, 9.15
BECKET
with:
Peter O'Toole, Richard Burton
Wed. 15.11 at 7, 9.15
MIDNIGHT PLEASURES
with:
Giancarlo Gianini,
Claudia Cardinale
Thur. 16.11 at 7, 9.15
HAROLD AND MAUD
with: Ruth Gordon
Friday 17.11 at 2.30
GO WEST
with: The Marx Brothers

EDEN
2nd week

THE WILD GEESE
6.45, 9
★ RICHARD BURTON
★ ROGER MOORE

EDISON
GREASE
★ JOHN TRAVOLTA
★ OLIVIA NEWTON-JOHN
4, 6.30, 9

HABIMAH
2nd week
CAPRICORN ONE
★ TELLY SAVALAS
4, 6.30, 9

KFIR
PRETTY BABY
4, 7, 9

MITCHELL
THE HERITAGE
★ ANTHONY QUINN
★ DOMINIQUE SANDA
7, 9

ORGIL
Vive La Liberté
Weekdays 4, 7, 9

ORION Tel. 222914
7th week
AN UNMARRIED WOMEN
★ JILL CLAYBURGH
★ ALAN BATES
4, 6.30, 9

ORNA Tel. 224733
7th week
The funniest comedy of the year
THE GOODBYE GIRL
★ RICHARD DREYFUSS (Oscar 1978)
★ MARSHA MASON
4, 6.45, 9

RON
3rd week
DRIVER
★ RYAN O'NEAL
★ BRUCE DERN
★ ISABELLE ADJANI
4, 7, 9

SMALL AUDITORIUM BINYENEI HA'OOMA
Friday 2 p.m.
Saturday and weekdays 7, 9.15
HESTER STREET
★ CAROL KANE

Threatening intruder, Alain Delon, is eventually "dealt" with by the kids in "The Children are Watching."

FILMS IN BRIEF

BECKET — Excellently acted 1965 film with Richard Burton (as Becket) and Peter O'Toole (as Henry II). Good script by Edward Anhalt from Lucienne Hill's translation of the play by Jean Anouilh.

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins novel. The theme of incest joins Robbins' three faithful ogres: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality, in spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

CAPRICORN 1 — The 3-man crew of Capricorn I are mysteriously evacuated seconds before launching. At an isolated destination they are forced to participate in a giant hoax aimed to ensure the President's continuing support of the flagging space programme. They escape across the desert, pursued by their captors, while back home a *nosey journalist suspects the truth.* Rather long but high tension adventure story with a thoroughly exciting finale.

A CHACUN SON ENFER — An excellent portrayal of the personal hells that members of a family experience after the kidnapping of a child. Annie Girardot plays the mother of the child with compassion and understanding. As the story unfolds the audience becomes involved, along with the family, in the terrible consequences of the kidnapping. Suspense and integrity are maintained throughout the film. A very real and well done drama by director Andre Cayatte.

THE CHILDREN ARE WATCHING — A French couple, roving filmmakers, leave their four children, ranging in age from five to 13, in the care of a Spanish maid in a sumptuous villa on the Cote d'Azur. When the maid drowns in the sea, partially because of the children's prank, the children decide to run their own lives. But a stranger, Alain Delon, *forces his way into the villa and takes over,* threatening to expose and, if necessary, kill them. The children, part of a generation of chronic TV watchers, robbed of their innocence and inured to violence, deal with the stranger in the only terms they know: what they have witnessed on TV. A flawed film that nevertheless raises provocative questions about 20th century habits. Outstanding performances by the children.

COMA — Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term *in Vietnam. Among the paraplegic victims is* an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or *politics, condemns war and* questions the meaning of manhood. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DEATH ON THE NILE — Based on the book by Agatha Christie. Star-studded cast includes Peter Ustinov, David Niven, Bette Davis and Mia Farrow.

DR. NO — Sean Connery as James Bond in Ian Fleming's caper in which Bond investigates events in Jamaica, where he meets master-fiend Dr. No.

DR. ZHIVAGO — Touching story based on Boris Pasternak's novel about an upper-class doctor (Omar Sharif) who becomes involved with the revolutionaries. Set in the pre-Russian Revolution period. Also stars Julie Christie, Rod Steiger and Geraldine Chaplin. Beautifully filmed.

DRIVER — Ryan O'Neal as a talented getaway driver and Bruce Dern as The Detective dedicated to catching him give us an hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unspectacular, the chase and stunts are extraordinary.

FROM RUSSIA WITH LOVE — Suspense and action aplenty in this second James Bond caper (1964), with Sean Connery (James Bond) and Robert Shaw.

THE GOODBYE GIRL — Sparks fly when struggling actor Elliot Garfield and twice-jilted Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unpromising, odd-couple romance ends happily ever after. Richard Dreyfuss and Marcia Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

HAROLD AND MAUDE — The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort as the odd couple, in a film which runs the gamut from black comedy to *deeply tender moments with director Hal* Ashby handling the subject with great skill and managing to avoid any mawkishness.

HESTER STREET — Sympathetically *depicts the dilemma of thformer Jews from all* over Europe in adapting to the mores of their adoptive country — the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

HOOPER — Burt Reynolds appears as the best and highest paid stunt man in Hollywood. This is a film *about* stunt men and about making films. Some fine stunts, including some that actually were world records. The film must have been fun to make and is *certainly fun* to watch.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

I WILL, I WILL ... FOR NOW — Farcical comedy. Mushy. With Elliott Gould and Diane Keaton.

IL SAPROFITA — A handsome but mute divinity student becomes companion to a crippled boy and lover to his wealthy mother. In search of a cure he sets off with the child to Lourdes. *Sick sexual-religious satire set in* Italy. Adults only.

JULIA — Fine film directed by Fred Zinneman and based on Lillian Hellman's "Pentimento." About the deep friendship and loyalty between two women, the film spans a time period of 40 years, starting from the years prior to the outbreak of World War II and Julia's fight against fascism. Exceptional acting by Jane Fonda and Vanessa Redgrave.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and *together they fight to regain* her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

THE LAST REMAKE OF BEAU GESTE — Marty Feldman directs and stars in this absolutely zany comedy of identical twins (Feldman and Michael York) who look nothing alike. The twins go off to the Foreign Legion and manage to make a parody of family life, honour, good taste and just about anything else that comes their way. Peter Ustinov plays a sergeant with interchangeable peg-legs; Trevor Howard plays the patriarch of the family and manages to be "alive and dying uncomfortably" throughout the film. Hilarious!

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and *provides a too-too real slice of life.*

THE LOST HONOUR OF KATHARINA BLUM — Political thriller about journalistic character assassination, based on Heinrich Boll's recent bestseller. The victim is a reserved young woman who's had a brief amorous association with a wanted radical. Political overtones are somewhat confusing.

M.A.S.H. — The now classic film about American G.I.s in the Korea War. Some hilarious scenes. Elliot Gould, Donald Sutherland and an excellent cast give fine performances.

NOUS IRONS TOUS AU PARADIS. A French genre film of high quality. We follow the antics of four French comrades with their *wives and mistresses and find them to be* thoroughly sexist, chauvinistic and gross. Despite that they are loveable and human and the film is a delight.

THE OTHER SIDE OF MIDNIGHT — *Based* on Sydney Sheldon's best selling novel about a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

PRETTY BABY — Set in the red-light district of New Orleans in 1917, Brooke Shields plays Violet, a provocative, sensual 12-year-old aspiring to be a whore like her mother. Lacks drama and depth.

TELEFON — Relatively exciting spy novel *turned into a tedious and repetitive film,* relying far too heavily on the story presence of Charles Bronson, and numerous scenes of violent disasters. Working within these limitations, Don Siegel has given us a very *poorly acted and boringly directed farce.*

TO BE OR NOT TO BE — Re-issue of Ernst Lubitsch's 1942 black comedy about an acting troupe which gets involved in international affairs in wartime Poland. Starring Jack Benny and Carole Lombard. Witty and acting still impact making. A re-issue well worth seeing.

20,000 LEAGUES UNDER THE SEA — Adventure film based on the novel by Jules Verne. Stars Kirk Douglas.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of *New York, Erica optimistically finds herself* and new horizons. Good performances.

THE URANIUM CONSPIRACY — Menachem Golan's version of the dramatic and true disappearance of a cargo of uranium — hijacked at sea by the Mossad. Mixture of comedy and suspense, largely filmed in Europe. Dubbed in English.

THE WILD GEESE — Based on the novel by Daniel Carrey. About a mercenary expedition to rescue the deposed president of a fictitious African state. Star-studded cast but film has several flaws.

Some of the films advertised are restricted to adult audiences. Please check with the cinema.

هكذا من الأصل

Cooking in a crisis

MATTERS OF TASTE
Haim Shapiro

ONE OF THE ways in which nature encourages us to have more children is by making us forget just how difficult the period just following the birth can be.

When our daughter, our second child, was born last week, I simply assumed that in a few days she and my wife would return from the hospital and we would all resume our business where we had left off. My wife brought me back to reality by pointing out that she did not exactly feel chipper and suggesting that I prepare a few meals in advance.

I decided that I would best solve the problem by wholesale methods, using the freezing compartment at the top of our refrigerator.

My first thought ran to that American solution to the meal problem, casseroles, a dish that is usually baked in the oven and includes meat, vegetables and a starch. But I rejected it for a number of reasons. First, our oven is small and most of our ovenware is so oddly shaped that only one dish will fit at a time. I also realized that with such preparations I would soon run out of freezer space.

So I decided that the secret of preparation must lie in the sauce. This is what would add colour and interest to the various menus.

As the basis for my operation, I bought two frozen chickens, a frozen prepared (but uncooked) turkey roll, and a little over a kilo of frozen shoulder of beef. The last was a little extravagant for my purposes, but it did serve my wish for a relatively lean cut.

Choosing a very large pot, I carefully arranged the various pieces of meat inside. In the little space that remained, I fitted two carrots, a few stalks of celery and two peeled onions.

Leaving all other seasoning for later, I barely covered the meat and vegetables with water, brought it all to the boil, covered the pot and left the whole thing to simmer for about an hour. At this point I removed the chickens and turkey, leaving the beef to cook for another hour.

When this was finished, I had four cooked pieces of meat and an incredibly rich broth. This would constitute the basis for most of the sauces, with enough left over for at least one meal.

FOR THE first sauce, I decided to make the most hackneyed of preparations, going against all my principles and using a tin of mushrooms. I chopped a few slices of smoked goose breast into cubes and fried them in about two tablespoons of margarine together with the drained contents of a medium tin of mushrooms.

When all the moisture had evaporated and the mushrooms were lightly browned, I added about two tablespoons of flour. Mixing it well into the shortening, I then poured in the liquid from the tin and enough broth to make about four cups of sauce. To this I added the last remnants of a bottle of sparkling wine, with which we had celebrated the birth, and salt and pepper to taste.

Cutting a chicken into small pieces and arranging it in a rectangular dish, I then poured the sauce over it and put it in the freezer. After it was solid, I removed the rectangular package from the dish and left it in the freezer in a plastic bag.

The second sauce was far easier. Heating about a litre of broth in a saucepan, I thickened it with two tablespoons of cornflour which I had previously dissolved in a little cold water. This I seasoned further with the juice of half a lemon, a spoonful of good mustard and salt and pepper.

The resulting sauce went over the other chicken and a third of the boiled beef, a dish which we ate immediately. That particular sauce was so good my wife finished it off directly from the gravy ladle.

For the third sauce I took my cue from the new French cuisine and simply pureed the cooked vegetables with a little broth in a blender and poured the mixture over the second third of the meat.

Finally, feeling a longing for something more Mediterranean, I browned about five or six cloves of garlic in olive oil, adding to them half a dozen sliced green peppers. When these had withered I added the last of the beef and browned it in the oil. This too was frozen.

All of the above dishes were designed to be heated in a medium oven, if necessary, directly from the freezer. They could be eaten with rice, noodles or potatoes.

Finally, for a vegetable, in these days of domestic confusion, we are satisfied with a simple sliced tomato or a cucumber. The turkey roll, of course was served cold.□

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هكذا من الأصل

Ballet in Britain

DANCE/Dora Sowden

NOTHING IN THE ballet world is quite like the opening of a new season of the Royal Ballet at the Covent Garden Royal Opera House. While not as many people dress up now, it is still a dressy occasion and an expensive one.

Nine pounds sterling (about IL300) is not the most expensive seat — and a cup of coffee and a piece of cheese cake in the stalls' buffet or the "crush" bar upstairs can put you back 90p (about IL34). You may feel good in a velvet jacket (if you are a man) or a long dress (if you are a woman) but, of course, you can enjoy the performance almost as much at less cost in the upper reaches of the theatre, if you can get a seat.

This year, the season opened with Kenneth Macmillan's excellent "Mayerling" (his "Song of the Earth," with music by Mahler, was presented in Israel by the Stuttgart Ballet).

Some London critics were rather niggly about the performance, saying that the television version was better because it was shorter and that dance and drama didn't quite fit together. Yet none had anything but praise for the dancing. It was REAL dance, not just acrobatics, though the lifts and flights through the air made one hold one's breath.

I ASKED ONE prima ballerina, Rhodesian-born Merle Park, what it felt like in those moments when one could only hope the male dancer would be there and strong enough. She replied, smiling: "Grit your teeth. If one hesitates, it doesn't come off."

She is one of the finest dancers — and that's saying much. In "Mayerling," she was the exmistress of Prince Rudolf, trying to get him back (in fantastic duets) and then introducing him to Marie Vetsera.

Having seen the Royal Ballet over many years, I think it is now again at a peak of performance. Perhaps the new artistic director Norman Morrice (he and his choreography are known here) may be responsible for the new spirit. There was, for a time, a certain set manner; it has now been replaced by a stimulating freshness.

The second Royal Ballet programme consisted of shorter pieces — the first was romantic in style (Frederick Ashton's "A Month in the Country"); the second satirical (his "Facade," now about 30 years old but still going strong), and the third was Balanchine's "Serenade."

Classical like a latter-day "Les Sylphides," it is an exercise that is a work of art — given the standard of dancing to make it so. The Royal Ballet made it exquisite — the level of performance was wonderful.

How high that level was might be gauged by going to the other Royal Ballet at Sadler's Wells Theatre, a fine company with several dancers worthy of, and even worth interchanging with, Covent Garden; yet not quite up to the Royal Opera House.

THE PROGRAMMES were admirable: Classical and modern works gave scope and variety. New works were staged — by Kenneth Macmillan and Lynn Seymour (who is leaving the Royal Ballet to direct and dance on the Continent) — and other works, ranging from a Hans van Manen masterpiece (Grosse Fuge) to a bright effort by a young member of the company, were presented.

Dance in Britain has reached a spectacular height: Ballet Rambert (of which Israeli dancer Yair Vardi is now a member) went off on an extensive tour; the London Contemporary Dance Company was already on such a tour of the country; leading dancers from the Continent were coming to appear with the Scottish Ballet; new companies seemed to be springing up everywhere; audiences abounded. □

The week that wasn't

MEDIA WEEK / Daphne Raz

LEAFING through this week's TV schedule one has the feeling of *déjà vu*, and no wonder — many of the programmes which were not screened due to the recent technicians' strike have been rescheduled for this week.

Among these is the drama **What Would You Do?** (Sunday, 22.00), which was replaced by an episode of **The Brothers**. A word of explanation about the erratic broadcasting of this series. It seems that TV House is on a tight schedule and must send each weekly instalment of *The Brothers* on to another TV station abroad right after screening. The episode therefore must be shown within the week, or we will miss out on it completely.

Episodes of all the other series have simply been moved forward a week. We will be seeing **Beautiful Tropical Land** (Tuesday, 21.30) a performance of Brazilian songs translated into Hebrew, which was to have been shown during strike days.

AMONG THE new programmes scheduled for the week, strikes allowing, is **I'm the Girl He Wants to Kill** (Saturday, 22.00) of the British *Thriller* series. Anne Rogers, played by Julie Sommars, is an American girl living in London, and the only person who can identify a psychopathic killer. A cat-and-mouse chase ensues while her friendly police officer tries to come to her rescue.

"I'm the girl he wants to kill." The Saturday "Thriller," (22.00)

There are also a number of local productions on the air. The first of a series of concerts filmed at the **Israel Festival Youth Orchestra Marathon** will be shown Sunday evening (22.00). **The Israel National Youth Orchestra**, conducted by Shalom Ronli-Riklis, with guest soloist Yefim Bronfman, play Beethoven's Piano Concerto No. 3. The second concert in the series is scheduled for November 19.

ALSO on Sunday, **Second Look** (21.30), the weekly news background and analysis programme, continues its series of investigative reports about Israeli prisons. TV reporter Menashe Raz's month-long research has produced a comprehensive study of what goes on behind prison bars. Sunday's report is the second programme in the series and deals with physical conditions and violence in prison. At the end of the series the TV news department will discuss the prisons with representatives of the responsible authorities.

On Monday the series **Law of the Day** (21.30) returns from a three-month vacation. This week's topic — the question of Who is a Jew and the Law of Return — has recently been in the headlines, even among sports circles. Rabbi Haim Pardess represents the Orthodox point of view, urging that only conversion by *halacha* be recognized by Israeli law, while Prof. Shmuel Ettinger argues that anyone who considers himself a Jew and is regarded as such by his community should be officially recognized. □

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The Week's TV/Radio Highlights

NOVEMBER 10 — NOVEMBER 16

FRIDAY

Hanoch Bartov
Radio 2nd, 22.05

TV

EDUCATIONAL: 8.35 Special Education — Our Hour. 9.00 Citizenship 7. 9.20 Math 8. 9.40 Advice and Guidance 8. 10.30 Judaism 7. 11.10 Science/Physics 7-8. 11.30 Society and Culture. 12.00 Society and Culture. 12.25 History — the Middle Ages. 13.00 Society and Culture 13.30 Programme for kindergarteners. 14.00 Everyman's University
CHILDREN'S PROGRAMMES:
15.00 Tamari's Hut. Part two of a 12-part series about Tamari the carpenter. With Yossi Graber and Eric Smith's wooden puppets.
15.25 Sabbath eve programme for youth: songs, readings

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and singer Sheri Tsuriel
20.20 Weekly News magazine
21.20 Disraeli Part three of a four-part series about the life of the British prime minister and confidant of Queen Victoria. Starring Ian McShane.
22.25 Recordings of the Menuhin festival — works by Locatelli and Telemann
23.05 Hawaii 5-0. Jack Lord and his team in The Bell Tolls at Noon
23.55 News
JORDAN TV (unofficial):
(Shows with asterisks are also broadcast on JTV 3)
14.15 Emergency. 17.00 Star Soccer. 17.30 Project UFO. 18.30 (JTV 3) Ironhorse. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 19.45 Living Tomorrow. 20.00* News in Arabic. 20.30 The Fenn Street Gang. 21.10 The Brothers. 22.00 News in English. 22.15* The Bastard. 23.15* Raffles

RADIO 1st

7.07 Morning Melodies
8.10 (stereo): Morning Concert — Bach: Harpsichord Concerto in D Minor; Beethoven: Sonata No.5 for Cello and Piano, Op.102, No.2; Mussorgsky: Songs and Dances of Death; Villa Lobos: Guitar Concerto

SATURDAY

Peter Ilyitch Tchaikovsky
Radio 1st, 00.10

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 Special religion programme
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with new and old music from the East
20.30 Mabat newsreel
21.00 Mabat sport
22.00 Thriller: I am the girl he wants to kill. With Julie Sommars, Tony Selby and Robert Lang
23.20 News
JORDAN TV (unofficial):
18.00* The Lightning Tree. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Doctor on the go. 21.10 Entertainment. 22.00 News in English. 22.15 Best Sellers: Dallas. 23.15 * The Professionals.

RADIO 1st

7.11 Light Classical Music
8.05 (Stereo): Saturday Morning Concert — Handel: Concerto Grosso, Op.3, No.3; Paisiello: Harpsichord Concerto in C Major: Milhaud: Le Boeuf sur le toit (Leonard Bernstein)
9.00 World of Science
9.25 Music Quiz
10.05 (stereo): Music Chamber
11.00 Radio drama
12.15 (stereo): Recordings of the Jerusalem Symphony Orchestra, George Singer conducting, Pnina Saltzman, Piano — Schubert: Symphony No.8 in B Minor; Unfinished; Liszt: Fantasy on Hungarian Folk Tunes; Dvorak: Symphonic Variations
14.10 Children's programmes
16.05 Literary party
17.00 Portrait of an Artist — Johannes Brahms (part seven)
20.15 (stereo): Chansons and Madrigals from the Renaissance period, works by Kodalt Yehezkel Braun, Haydn, Mendelssohn, Schubert and Schumann
22.05 Shmuel Almog's talk show
23.00 (stereo): Music Here and Now
00.10 The World of Peter Ilyitch Tchaikovsky

2nd

SUNDAY

Benjamin Disraeli
Army Radio, 23.05

TV

EDUCATIONAL: 8.10 English 6. 8.30 Language and Communications 3-5. 9.00 English 8. 9.20 Math/Geometry 6. 9.40 Programme for Kindergarteners. 10.10 Literary Selections. 10.30 Math/Geometry 5. 11.10 Algebra/Geometry 8. 11.30 Advice and guidance 8. 12.00 English 9. 12.20 Literature 7-8. 12.40 Geography 6. 13.00 English 10. 13.40 Biology 9-10. 15.30 Everyman's University. 16.00 Handiwork. 16.15 English 9. 16.30 Books and stories. 17.00 On Target — special programme for El Al's 30th anniversary
CHILDREN'S PROGRAMMES:
17.30 Star Trek — the adventures of the spacecraft U.S.S. Enterprise and its crew in outer space. Starring William Shatner and Leonard Nimoy.
18.20 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Primus — action series about deep sea divers
19.00 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with recordings of the Israel Festival Youth Orchestra marathon — Beethoven: Piano Concerto No.3 in C Major with soloist Yefim Bronfman
20.40 Another Hit — popular songs
21.00 Mabat newsreel
21.30 Second Look — news background and analysis: prisons in Israel
22.00 What Would You Do? A travelling salesman's carefree past catches up with him and jeopardizes his happy family life. Starring Ian McShane
23.05 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Cartoons. 18.00 I dream of Jeannie. 18.30 French Hour. 19.00 (JTV 3) Partridge Family. 19.00 News in French. 19.30 News in Hebrew. 19.45 Music Box. 22.00 News in Arabic. 20.30 Father Dear Father. 21.10 To be announced. 22.00 News in English. 22.15* The Sweeney.

RADIO 1st

7.07 Morning Melodies
8.10 (stereo): Morning Concert — Purcell: Ode for Queen Mary; Haydn: piano Concerto in G Major (Benedetti-Michelangeli); Mahler

MONDAY

Yizhar Cohen
TV, 18.00

TV

EDUCATIONAL: 8.15 English 6. 8.35 Language and Communications 3-5 9.00 Math 7. 9.20 English 5. 10.10 Science 6. 10.30 Programme for Kindergarteners. 11.10 English 8. 11.30 Mathematics. 12.00 Biology 9-12. 12.20 Citizenship 7. 12.40 Language 7. 13.00 Literature 10-12. 13.40 Nature 15.30 Geometry 5-6. 15.45 English 6. 16.00 Programme for kindergarteners. 16.30 Science Fiction Series 17.00 Open Circle — magazine for parents and teachers
CHILDREN'S PROGRAMMES:
17.30 Clue Club — animated series about four youths and their dogs who act as a detective team
18.00 Musical Chairs — first meeting after the summer vacation. Guest star Yizhar Cohen
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Morasha — quiz on Jewish History
20.30 The Muppet Show — with guest star Charles Aznavour
21.00 Mabat newsreel
21.30 Law of the Day — Rabbi Haim Pardess and Prof. Shmuel Ettinger debate the question of who is a Jew and its applicability to the Law of Return. Moderated by jurist Eli Zohar
22.35 The Sweeney — Feet of Clay
23.25 Almost Midnight — News
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Chorlton and the Wheelies. 18.00 Thunder. 18.30 French Hour (Tarzan on JTV 3) 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Fall and Rise of Reginald Perrin. 21.10 The Foundation. 22.00 News in English. 22.15* Assignment Vienna

RADIO 1st

7.07 Morning Melodies
8.10 (stereo): Morning Concert (no details available)
10.05 Radio story
10.15 Elementary school broadcasts
10.35 Lesson in spoken Arabic
10.40 The Ballade (part two)
11.15 Elementary school broadcasts
11.35 Music from the Caribbean Islands

TUESDAY

Orna Porat
TV, 20.00

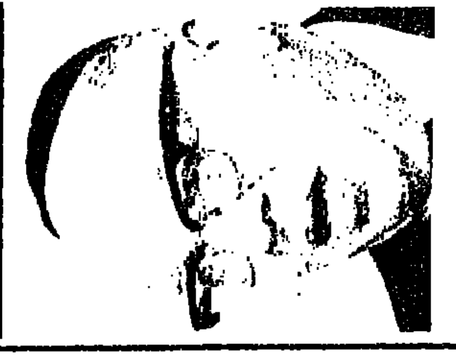
TV

EDUCATIONAL: 8.10 English 5. 8.30 Math Geometry 6. 9.00 English 8. 9.20 Math Geometry 5. 9.40 Hebrew Lesson. 10.10 English 9. 10.30 English 6. 10.50 Advice and Guidance 8. 11.10 English 7. 11.30 Algebra Geometry 6. 12.40 Nature/Physics 7-5. 13.00 Mathematics. 13.40 Society and Culture. 15.30 English 5. 15.45 Advice and Guidance 7-8. 16.00 Books and Stories. 16.15 Programme for kindergarteners. 16.30 Everyman's University
CHILDREN'S PROGRAMMES
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" — Sports magazine
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Special Regards
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared, TV game with Avraham Mor, Yehuda Barkan, Orna Porat, Motti Giladi, Meir Shalev, Dubi Gal, Zeev Aner, Moshe Timor and Zippi Shavit
20.30 Kolbotek
21.00 Mabat newsreel
21.30 Beautiful Tropical Land. Brazilian songs translated into Hebrew. Recorded at Kibbutz Brur Hayil
22.25 Lou Grant: Scoop. Edward Asner stars as a middle aged newspaper man who returns to Los Angeles after 18 years absence.
23.15 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Mumfie. 18.10 Oregon Trail. 18.30 French Hour. 19.00 News in French. 19.00 (JTV 3) Bewitched. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Dad's Army. 21.10 Onedin Line. 22.00 News in English. 22.15* Kojak

RADIO 1st

7.07 Morning Melodies
8.10 (stereo): Morning Concert — Beethoven: Prometheus Overture (Otto Klemperer); Haydn: Symphony No.93 in D Major (Bernstein); Bach: Violin Concerto in A Minor (Gromiaux); Arrago: Symphony
10.05 Radio story

WEDNESDAY



Dr. Yosef Burg
Army Radio, 19.05

TV

EDUCATIONAL: 8.10 English 6 8.30 Literary Selections. 9.00 Judaism 7 9.20 Science 6. 9.40 Programme for kindergarteners. 10.10 English 7. 10.30 Art. 10.50 Science and Nature for elementary school. 11.10 English 8. 11.30 English 9. 12.00 Literature 7-9. 12.12 English 6. 12.40 Biology 9-10. 13.00 History. 15.30 Science 6. 15.45 Math 5-6. 16.00 Programme for kindergarteners. 16.30 David Copperfield (part five, repeat)
CHILDREN'S PROGRAMMES
17.30 A Question of Time —quiz
18.15 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Youth Magazine
19.00 Friends of Man — special relationships between men and animals around the world
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with The Brothers: Celebration
20.50 Beauty Spot — Uri Dvir recommends sites and tours in Israel
21.00 Mabat newsreel
21.30 Moked
22.00 The Senator was Indiscreet. William Powell and Ella Raines star in a satire about corrupt politicians
23.20 Almost Midnight — News
JORDAN TV (unofficial):
17.50 Cartoons. 18.30 The Partridge Family. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mind Your Language. 21.10 The Sullivans. 22.00 News in English. 22.15 Police Woman

RADIO

7.07 Morning Melodies
8.10 (stereo): Morning Concert — Handel: Ariodante, Ballet Music (Nevil Marriner); Albrechtsberger: Concerto for Five; Mozart: Sonata for 2 Pianos, K.448; Boccherini: Symphony No.5, Op.12 (Leppard); Ibert: Flute Concerto (James Galway); Dukas: The Sorcerer's Apprentice (Ormandy)
10.05 Radio story
10.15 Elementary school broadcasts
10.35 Lesson in spoken Arabic
10.40 The life and work of Ya'acov Steinberg (part three)

THURSDAY

Raphael Klatzkin
Army Radio, 19.05

TV

EDUCATIONAL: 8.10 Math 7. 8.30 English 6. 9.20 Special Education — Our Hour 10.10 English 9. 10.30 Science 6. 10.50 Programme for kindergarteners. 11.30 Language and Communications 3-5. 12.00 Art. 12.25 Literature 10-12. 13.00 Advice and Guidance 7. 13.20 French. 15.30 English 7. 16.00 This Is It — live youth magazine. 16.45 Books and Stories. 17.00 The history of the cinema
CHILDREN'S PROGRAMMES:
17.30 Children around the world
18.00 What's Up — people and events in the news
ARABIC-LANGUAGE programmes
18.30 News
18.32 Flipper: the escapades of Flipper the dolphin
19.00 Between Citizen and State — a panel answers questions from the audience
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.30 Roots, Rock, Reggae... the Jamaican roots of Reggae music
22.20 King Part four of a six-part series about the life of Rev. Martin Luther King starring Paul Winfield and Cicely Tyson
23.50 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.45* Cartoons. 18.05 I Dream of Jeannie. 18.30 French Hour. (The Hardy Boys and Nancy Drew mysteries on JTV 3). 19.00 News in French. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Cuckoo Watch. 21.10 Eight is Enough. 22.00 News in English. 22.15* Movie of the Week

7.07 Morning Melodies
8.10 Morning Concert — Haydn: Sailor's Song (Fischer-Dieskau); Dvorak: The Water-Goblin (Kertesz); Schubert. To sing on the Waters; Debussy; La Mer; Vaughn-Williams: The Sea Symphony
10.05 Radio story
10.15 Elementary School broadcasts
10.35 Lesson in spoken Arabic
10.40 Reflections on the portion of the week with Prof. Yeshayahu Leibowitz (repeat)

THE JERUSALEM POST
Friday, November 10, 1978

Women's League for Israel
50th anniversary supplement

WLI dedicates Netanya centre, celebrates 50 years of service

IT GIVES me much pleasure to extend to all the members of the Women's League for Israel my warmest greetings on the occasion of your 50th jubilee, which coincides with the 30th anniversary of Israel's independence.

You can be proud of your creative contributions to Israel's life and welfare spanning half a century of dedicated human effort in the finest tradition of our heritage and faith. This is indeed Jewish service in the highest sense, done with devotion and love which reflect themselves in your fine institutions and programmes.

All Israel is stronger in its 30th year of freedom because of what you are doing.

MENAHEM BEGIN

I AM GLAD to take this opportunity to greet the Women's League for Israel on the occasion of its 50th anniversary celebration. It has been my pleasure to accompany the constructive efforts and achievements of this organization for many years. The praiseworthy achievements of the Women's League for Israel in building outstanding institutions all over Israel for women immigrants, for the blind and the handicapped and university students — deserves our utmost admiration and appreciation. It is my sincere wish that in the years to come this organization will continue and even increase its beneficial activities for Israel, being inspired by the spirit of devotion which characterized the WLI through all the years of its existence.

GOLDA MEIR

WE CAME to Israel to celebrate the 50th anniversary of the Women's League for Israel; we came to celebrate Israel's 30th anniversary. In honour of these two milestones, we came to Israel to dedicate two new buildings we are adding to the Rehabilitation and Vocational Training Centre in Netanya, with the cooperation of the Ministry of Labour and Social Betterment.

We are proud that we had the vision to build homes for young women newcomers and to undertake this twenty years before there was a state. More than 100,000 women, with the help of our Homes in Haifa, Jerusalem, Tel Aviv and Netanya, have become absorbed into the tapestry of Israeli life.

We are proud that we foresaw Israel's need for future leaders and thus undertook our program at the Hebrew University which included the first dormitories for women on Givat Ram and Mt. Scopus, the students cafeteria and the student centre. In furtherance of the needs of the students, we established the Women's League for Israel

Scholarship Endowment Fund.

Prime Minister Begin appealed to American Jewry to help eradicate poverty in Israel in the coming years. We answer that appeal and pledge we will even increase our efforts; that our homes, the Netanya rehabilitation centre will continue to help young girls from disadvantaged families acquire those skills which will take them out of the class of the chronic poor and put them into the group of proud, healthy, independent citizens working to build a stronger and better future for all Israel.

Mrs. Harry M. Wiles
President

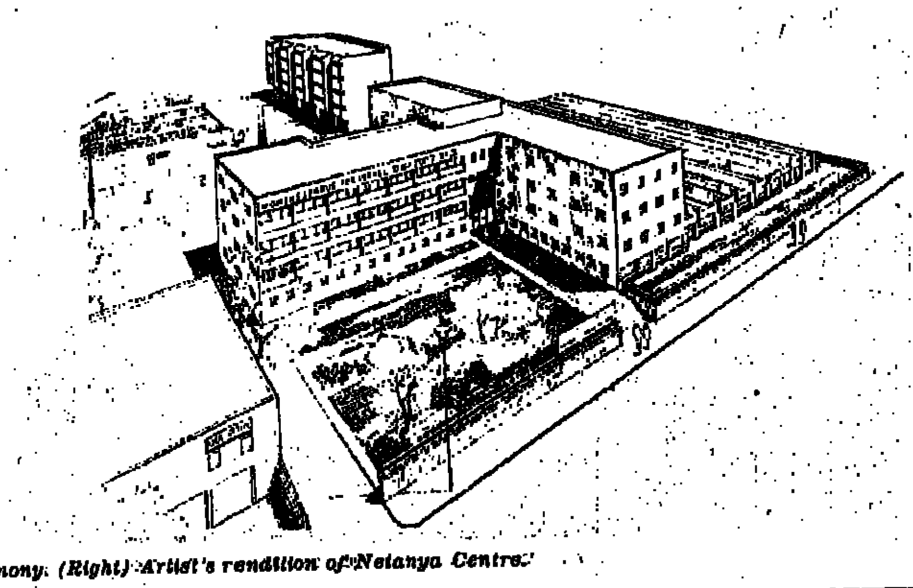
YOUR RECORD of achievement in helping to meet the goal of absorbing young women into the life of the country through your network of projects throughout the land is most impressive. Your work has been meeting a real need in the absorption and integration of these young people into and for the enrichment of our society. May I commend you on your vision in foreseeing the need for and building of the first dormitories for girls both on the Givat Ram Campus as well as on Mt. Scopus, thereby sharing in the rebuilding of these academic centers and providing increased facilities to develop our future leaders.

Your Netanya vocational training centre is known for its training of the blind and the handicapped. I congratulate you on the dedication of the new buildings added to that important Center to enable you and us to double its capacity and house and teach a larger number of young underprivileged and handicapped girls.

May our partnership in rebuilding our land and our people reflect the

deep-rooted humanitarian values in the Jewish tradition and enhance the continuity of the Jewish people. And as we celebrate and rejoice at the 30th Anniversary of the State of Israel and the 50th Anniversary of the Women's League for Israel, let us pledge our rededication and commitment to the advancement of the welfare of our people. The record of your accomplishments justifies our rising expectations for the future.

ISRAEL KATZ
Minister of Labour
and Social Betterment



(Above) Mrs. Rahel Yanait Ben-Zvi and WLI President Mrs. Harry M. Wiles at Western Wall ceremony. (Right) Artist's rendition of Netanya Centre.

Presented by The Women's League for Israel

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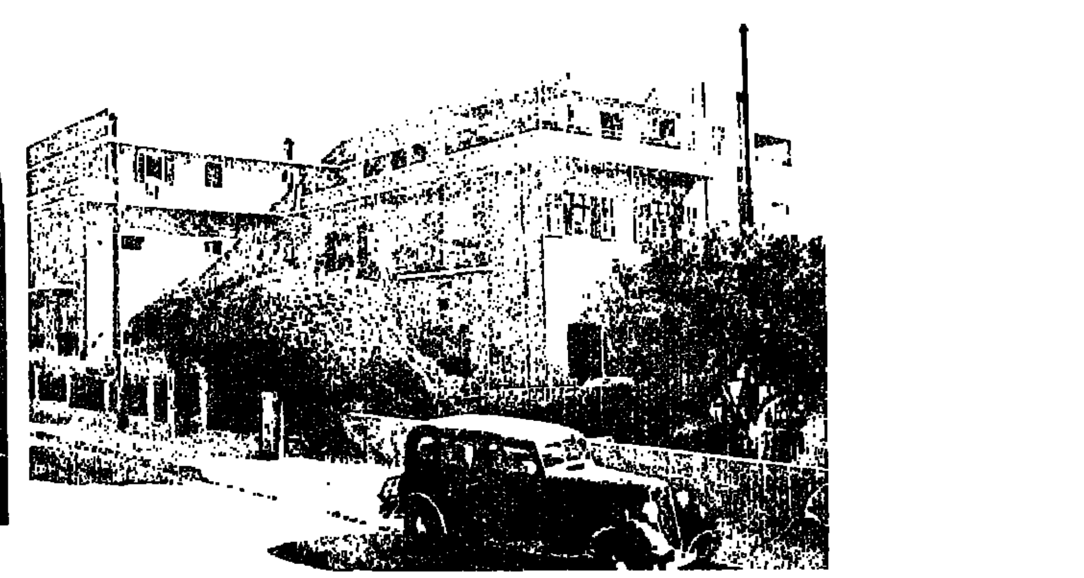
*Deceased

The 100,000th girl to pass through the WLI homes, surrounded by her family.

Rose Isaacs and Jane Prince, organizers of WLI, with Ben-Gurion on one of their visits to Is

Signing of the Articles of Incorporation in February, 1928, officially organizing the Women's League for Palestine.



Haifa Home (formerly Beit Halutzot), the first one built by WLI.

Story without an ending

A history of the Women's League for Israel

Ulpan in the Haifa Home, for professional newcomers from the Soviet Union.

Handicapped girls relaxing in one of the lounges of the Netanya Vocational and Rehabilitation Centre.

THE WOMEN'S League for Israel grew out of a conviction that girls coming to a new land — girls ready to make sacrifices to build a Jewish state — must have a home. It was out of the recognition that the needs and problems of young women immigrants were real and pressing, that the Women's League was organized in 1928.

Four years later — in 1932 — the first home, in Haifa, was completed and filled the moment it opened its doors. It began operations carrying out a basic tenet of the Women's League for Israel: any girl who entered our home came there by right and not by sufferance; the atmosphere would be one of warmth, friendship, and self-help...a true home in every sense.

It was only a year after the completion of the Haifa home that Hitler came to power...and shortly thereafter our home could not meet the demands of all the refugee young women streaming into *Eretz Israel*. Even though the organization was still in its infancy, plans were immediately made to enlarge the Haifa home by adding a third storey and to build a similar home in Tel Aviv.

Soon after its completion, the Tel Aviv home had to be enlarged and the Jerusalem home was undertaken. Then came World War II, and the Jerusalem home was first opened to admit orphaned children wandering aimlessly over Europe, gathered and brought to Israel via Teheran. A generation saved!

And soon the children were replaced by those broken and destitute survivors of the concentration camps, whom the conscience of mankind must never be permitted to forget!

It became evident that the three homes, even with several expansions and wings added, could not fill the need. The Netanya home was undertaken and the Women's League acquired the Haifa "B" home, which it quickly remodeled and made available to the incoming women.

THE STORY of the Women's League for Israel parallels the development and the needs of Israel. First, homes for young women. Then, during the War of Liberation, the homes served as headquarters for Chen, the Women's Army Corps of the Israel Defence Forces; as bandage rolling stations; as the archives and the place from which *Kol Israel* (the Voice of Israel) broadcasts emanated; as feeding stations; and whatever Israel's needs were at the moment.

After the establishment of the state it became apparent that, because a generation of young-adult Jews had been wiped out, Israel's great need was for academically trained minds. So the Women's League for Israel expanded its work to the Hebrew University of Jerusalem, with projects devoted to improving the welfare of the students. The League built the first two dormitories for girls on the Givat Ram campus, the students' cafeteria and endowed a teaching chair: the Rose Isaacs Chair in Sociology.

…enrolment at the Hebrew …rsity increased, the need for a …nt centre became imperative. …Women's League for Israel met …eed with a three-building com… — including the gymnasium — …h serves as the focal point for …tra-curricular activities of the …e student body.

…, in cooperation with Israel's …stry of Social Welfare, WLI es…shed a training programme for … girls in the Netanya home. … girls living with seeing ones, … taught trades through which … could lead useful, independent, …fied lives. Because of the …ss of this pilot project, a few … later the Weaving Workshop … the Blind (Ora) was built adja… to the Netanya home.

…1966, at the request of the …istry of Labour, WLI voted to …ert the Netanya home into a …tional training centre for girls, …ding the handicapped. The "roof …raised" and an additional storey …built to enlarge the facilities. On …ward-in basis, young women — …y of them handicapped — are …t such occupations as sewing …designing, hairstyling, cooking … hotel service. After the first …, the demand for the training …grammes was so great that added …g space had to be leased.

…abilitation and vocational …ing became increasingly impor… The influx of immigration from … Soviet Union meant that many … women needed re-training, … a second generation of young women were growing up in Israel who were socially and economically underprivileged; therefore, the Israeli Government asked the Women's League for Israel to expand the facilities in Netanya and turn them into a national rehabilitation and vocational training centre. By 1978, the centre was enlarged by a new dormitory and by an Evaluation Centre.

AND THEN came June, 1967 — and the Six-Day War. Jerusalem was reunited; Jews could weep, chant, pray in front the of the Western Wall. Mt. Scopus — the symbol of learning as the original site of the Hebrew University — was once again accessible.

Determined that Mt. Scopus stay a part of re-unified Jerusalem with all approaches to it open, the Women's League for Israel responded to the call that Mt. Scopus be rebuilt. Today, three WLI dormitory wings house women students of the Hebrew University.

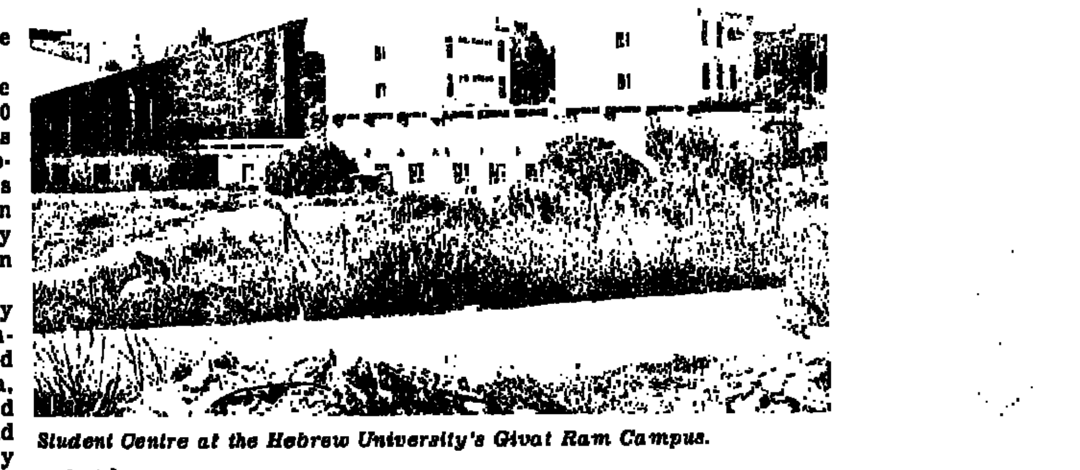
Just as WLI responded on Mt. Scopus immediately after the Six-Day War, WLI kept pace with the history of the Jewish people immediately after the Yom Kippur War. In 1973, WLI established the Women's League for Israel Scholarship Endowment Fund at the Hebrew University. From it, a permanent programme of scholarships has been established for worthy and needy students. But initial priorities went to those whose studies were interrupted by the Yom Kippur War — with an extra priority going to those who were disabled in that war.

THE STORY of the Women's League for Israel is the story of over 100,000 young women from the four corners of the earth who were given the opportunity to rebuild their lives. It is the story of young women who live in homes of the league, where they learn Hebrew, where they are given skills to earn their livelihood.

The story of the league is the story of special work with the handicapped, including the sheltered workshop for the blind in Netanya, the training of physically and emotionally handicapped girls, and the pilot programme for minimally brain-damaged teenagers in the Jerusalem home. With the help of the league, these handicapped young people acquire dignity and self respect.

The WLI story is also the story of thousands of Hebrew University students whose lives have been affected by the work of the Women's League. It is they, in concert with their compatriots, who displayed the strength, courage, and love of country at which the world marveled during those six days in June, during the dark days after the Yom Kippur War and the crises which are still a part of Israeli life as long as peace with her neighbours is not yet a reality.

The story of the Women's League is the story of 5,000 American women — whose devotion made these achievements possible, whose loyalty, diligence and generosity will help us attain even greater goals.



Student Centre at the Hebrew University's Givat Ram Campus.

Former WLI presidents Roslyn Shipper, Anne Starr and Anna Neiditz, with Hebrew University president Avraham Harman.

Blind Girl at her loom at "Ora" Weaving Workshop for the Blind in Netanya.

Oneg Shabbat in the Tel Aviv Home is only one of the activities designed to provid… atmosphere!

Minimally brain damaged children trained in the Jerusalem Centre, housed in WLI home.

Coming home — Just off the boat girls, arrive at the Haifa home.

هكذا من الأصل

A double celebration

LOOKING BACK and looking forward at the same time is traditional in Jewish life. Never has this been more clearly illustrated than during the celebrations of the 50th anniversary of the Women's League for Israel. From the moment that the 200-member delegation landed at Ben-Gurion Airport on November 1, the history of the past 30 years of the State of Israel began to unfold — and with it the thousands of years of Jewish history integrally intertwined into the history of Israel.

Members of the WLI delegation also began to relive the 50-year history of the organization which was established 20 years before there was a state — 20 years of feverish activity to help realize

President and Mrs. Navon with WLI's Wiles.

the dream of a Jewish homeland, and 30 years to help in the absorption of young women newcomers, thereby strengthening the moral fibre of all those who have come into contact with the work of the League.

Reminiscing has been an underlying thread in the activities in which members of the delegation have participated, starting with a reception by President Yitzhak Navon and Mrs. Navon, on November 2. The President, mentioning that he was familiar with what the organization has done, recalled that many years ago he often visited the Jerusalem home which then, as now, was not only a

At the Beit Hanassi reception.

haven for girls but also a cultural centre. Looking ahead, the President said that Israel must build a society that will be of pride to all the Jewish people. "If by your devoted work you contribute to these ends," the President said, "...you are taking part in the elevation of the cultural level of Israel."

At re-dedication services held at the Western Wall, Mrs. Rahel Yanait Ben-Zvi, wife of the second president of Israel, who 50 years ago was a source of inspiration for the establishment of the organization, congratulated WLI and said that the homes have "fulfilled, many, many important functions, starting with the provision of a warm home for youngsters arriving from abroad, right up to today's vital activities in furthering the social integration of young women already born in Eretz Israel."

At a banquet at the Hebrew University tendered by its president, Mr. Avraham Harman, it was recalled that the League, through its dormitories on Givat Ram and Mt. Scopus, its student centre and cafeteria, has made a major contribution toward improving the lot of the entire student body. From the Women's League Scholarship Endowment Fund established immediately after the Yom Kippur War, scholarships were awarded on November 4 to seven young women to enable them to enroll in the academic year which just opened at the University. At the same time, the League announced that it will undertake the establishment of the Women's League for Israel Book Fund in the library of the university's School of Social Work.

In appreciation of the contributions of the Women's League for Israel, Mayor Teddy Kollek on November 5 awarded the "Medal of Jerusalem" to the organization at a reception held by him in honor of the WLI 50th anniversary at the Israel Museum in Jerusalem.

Mayor Yeruham Zeisel welcomed the delegation to Haifa with a reception on November 7, and in recognition of the fact that the first Home of WLI was built in Haifa in what is now one of the oldest sections of the city, the Municipality named a street in the newest section — Dania — in appreciation of the contribution the home has made to the City. Visitors to Haifa in the days to come will not only see the home, but they can stroll down Lani Street (the initials of the organization in Hebrew).

The delegation was received by Mr. David Levy, minister of immigration and absorption, at Bet She'an, the community in which he lives and in which many residents are women whose earliest days and training was through the WLI homes.

In Tel Aviv, on King George Street around the corner from the Dizengoff Shopping Center, is the largest home of WLI and the delegation was able to meet and speak with many girls — either newcomers or from large disad-

Mayor Kollek presents Jerusalem medal.

vantaged families — who have come to Israel's largest city to prepare themselves for future occupations.

The highlight of the 50th anniversary celebration will be the dedication of two new buildings being added to the Rehabilitation and Vocational Centre in Netanya, which the League operates with the cooperation of the Ministry of Labour and Social Betterment. With land pledged by the Municipality of Netanya under Mr. Oved Ben Ami, former mayor, and actually voted upon under the aegis of Mayor A. Bar-Menahem, the Netanya Centre dedication will take place on November 13.

The Netanya Centre, which teaches occupations to young women from disadvantaged families, many of whom are physically or socially handicapped, will now have three major buildings: one for classrooms teaching sewing, pattern making, beauty culture, hair styling and a myriad of other occupations; a new dormitory building with special facilities for the handicapped, including girls who may be in wheel chairs, and a "500 Club Room" to serve recreational needs of the residents; and an evaluation and observation centre which will channel residents and others from the community into occupations for which they are physically and emotionally best suited. An outdoor recreation-sports area will be a part of the future facilities.

Adjacent to the Rehabilitation and Vocational Training Centre is the Weaving Workshop for the Blind, where the cloth is handwoven for all the 'Orah' products sold throughout Israel.

MANY WOMEN — over 100,000 — can be found throughout Israel who at one time lived in the homes of the Women's League for Israel. Much has been accomplished by the organization in its 50 years of existence. And the pride of

Awarding WLI scholarships at Hebrew University.

achievement is registered in the faces of the 200-member delegation.

But at the same time also registered with the delegation is that one-third of Israel's population still lives in poverty; one-third of Israel's population is in need of better housing, better job opportunities, better education. The members of the delegation — and those in the U.S. — shall go back and work even more diligently in the days and years to come to help carry out President Navon's request that this segment of Israel's society be enabled to move from bad... to better... and eventually the best.

Women's League for Israel

Projects for the Social, Economic and Educational Welfare of Israel's Youth

FOR NEWCOMERS

Homes — In Jerusalem, Tel Aviv, Haifa and Netanya young women immigrants find a place to live and a place in life through vocational training, guidance and placement, as well as instruction in Hebrew. More than 100,000 have thus become an integral part of Israeli life.

Community centres — In the Haifa home, a community centre allows young people an outlet for their energies through such activities as clubs, ceramics, drama, and various other hobbies.

— At Hatzor, through WLI contributions to UJA the community centre is the cultural and recreational centre for 7,000 children and adults who live in this northernmost border village.

Vocational training and Rehabilitation centre — In Netanya, physically handicapped and normal girls develop their aptitudes, while non-residents avail themselves of the centre's vocational training, bringing new skills and techniques back to their agencies and border villages.

Adjacent to the existing centre, another complex — consisting of a new dormitory and a "500" club room and an evaluation and observation centre — was built as an extension of this programme, covering vocational and residential needs for young girls from all parts of Israel, including retraining for those recently arrived from the Soviet Union.

Weaving workshop for the blind — In the Netanya workshop, sightless young men and women gain economic and social independence.

Brain-damaged teenagers are enrolled in a "first-of-its-kind" training programme housed in the Jerusalem home. New hope is being given these youngsters and their families through the promise that this training will lead to productive self-supporting lives.

AT THE HEBREW UNIVERSITY

Dormitories — At Givat Ram, our two dormitories for young women were the first to be built on that campus. And our three other dormitories were also the first on Mt. Scopus.

Cafeteria — The cafeteria accommodates 600 students at a time, and has at least three lunch sessions for subsidized, nutritious meals.

Student centre — The hub of student life on campus, the centre consists of three buildings — a gymnasium, an activities building and a headquarters building for the student organization.

Rose Isaacs chair in sociology — This project provides for teaching and research. The chair's current occupant, Prof. Shmuel Eisenstadt, has won international acclaim.

Scholarship endowment fund — Established after the Yom Kippur War, with priority given to disabled veterans.

WOMEN'S LEAGUE FOR ISRAEL expresses appreciation to the following contributors whose generosity made publication of this supplement possible.

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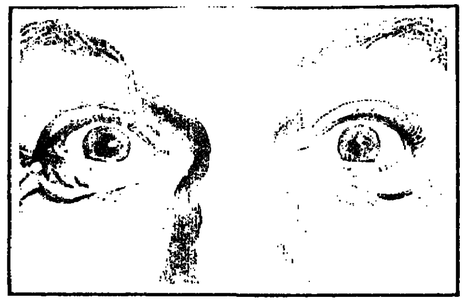

Ephraim Kishon

"WHAT'S THE matter, sir? What are you doing, sitting here in the middle of Dizengoff?"

"Hoo-hahaha..."

"Are you sick or what?"

"No, no... hee-hee-hee... it's nothing... oi..."

"Better get up, then. You'll catch cold rolling about on the pavement like that."

"Hee-hee... it'll soon pass... hohoho... I can't help myself... I go into fits of laughter... hee-hee-hee... When I just think of... hoo-hahaha..."

"Think of what?"

"Of... of... of our economic independence... pfoo-hahaha... oi, I'll die laughing... I'll die..."

"Because of our economic..."

"Don't say it! I just hear economic... independence... I'm off, hoo-hahaha... I see in the paper that... Government circles predeehee-hee... predee... predict that we're approaching eeohohoho,... heeheehee..."

"Shall I get you some water?"

"Water rates have gone up... by hohohoho... by 15 per cent..."

"You need a doctor, sir."

"I've been... yesterday... no good... on the eohoho... on the contrary... Doctor, I told him, every time I think of,... teeheehee... think of... hoo-hahaha..."

"Of our economic..."

"Don't say it!... hahaha... The doctor heard eco... eco... so he too... went into convulsions... 'When,' he roared, 'are we going to... achieve it?... In '79 or '82?'... Heeheehee..."

"Please, stop..."

"I'll die... He said he'd give me... a receipt if I in... in..."

"Inde..."

"Insisted! teeheehee... The eco... upheaval!... I see how for next year's budget... they're figuring on... figuring on another 2,500 civil servants..."

"Got to keep the public services gohohoho... going..."

"Hahaha... an army of them..."

"And each with an entertainment allowance..."

"Or the bars would go bust..."

"Listen... listen... this official... he gave up his car..."

"No!"

"Yes! Wanted to be... to beheehee... oi... original... So to teach him a lesson... they gave him a chauffeur too."

"Hoo-hahaha... belt-tightening!"

"Efficiency!"

"Productivity... whee, it's the end, I'll die... My roof... you hear, my roof leaks... I got hold of two workmen... been at my place a fortnight... oi... won't go up on the roof because ho'o-hahaha... because it leaks!... They want a Dampness Bonus... heeheehee... and meanwhile... pails..."

"You got a water... water... water storage permit?"

"No need... pails are made in ho... in hoho... in Hong Kong..."

"Stop it, I got a cramp..."

"Next month they'll lower the subsidy on rooftiles..."

"And prices will soar... soar... hahaha..."

"And then... and then... VAT..."

"Oi... don't... I'll die..."

"Forty per cent... hohoho..."

"Nearly half the shopkeepers don't keep accounts..."

"Hoo-haha... Tax Reform!"

"Hohoho..."

"Controlled inflation... oi... of 100 per cent..."

"And they say... attract foreign investors, you hear... foreign..."

"They mean increased U.S. aid... four, five, six... billion... hahaha..."

"Don't just sit... on the pavement..."

"I'm not just... I'm... heeheehee... I'm here on strike... like everybody..."

"Economic..."

"Don't!"

"Independence, pfoo-hahaha..."

"Heeheehee..."

"Hoho..."

"Ha."

"What's... what's so funny... really?"

"Don't know."

"So why are we laughing?"

"What else can you do?"□

Translated by Miriam Arad
By arrangement with "Ma'ariv"

Adding incest to injury

CINEMA REVIEW / Ruth Ariella Broyde

THE BETSY. (Mograbi Theatre, Tel Aviv). Starring Laurence Olivier, Robert Duvall, Tommy Lee Jones, Katherine Ross, and Jane Alexander. Directed by Daniel Petrie.

THE FILM "The Betsy" is a "potsy." It will be blamed for what Harold Robbins, author of the novel, is guilty of: pandering to the lowest common denominator.

As in "The Carpetbaggers" and most of Robbins' eminently readable works, ambition, greed, and lust are eager bedfellows. In "The Betsy," the theme of incest has been added to the Big Three, and is crucial to understanding the Hardemann motorcar empire.

The history of three generations of the Detroit Hardemanns is highlighted over 30 years through flashbacks, with grandfather Loren Hardemann I, at the helm *and always referred to as Number* One.

Portrayed convincingly by the acknowledged master-actor of the English theatre, Laurence Olivier, Hardemann comes across a powerful, willful businessman with lusty appetites.

The film opens with Number One confined to a wheelchair, yet still in full control of his mental faculties and the family fortune.

He arranges to have Angelo Perino, as ace racing driver, brought to him, and persuades the young Italian to join him in a secret venture: designing and building a new American economy car which he hopes will join the hall of fame with the Model T. and the Volkswagen. The car will be named "The Betsy," after Hardemann's granddaughter, a sweet young university student who immediately falls for Angelo, of course.

COMPLICATIONS arise when Loren Hardemann III, the grandson and president of the Hardemann corporation, tries to sabotage Number One. Played with great elan by Robert Duvall (who rose to stardom for his portrayal of Tom, the adopted Irish *son of Marlon Brando in "The* Godfather"), Loren III has an old account to settle with his grandfather.

Laurence Olivier stars in "The Betsy" adapted from the Robbins novel.

His grandfather bedded down his mother, while his father, who later committed suicide, was having a homosexual affair with the *company labour manager. Loren* III witnessed both his father's suicide and his grandfather's incest.

Meanwhile, Angelo is having an affair with the same woman whom Loren III plans to marry once he divorces his faithful, suffering wife. But Angelo is willing to sacrifice love for power, realizing that granddaughter Betsy holds the keys to his own future. Betsy inherits 40 per cent of the Hardemann shares, as provided for by Number One.

"The Betsy" is a combination of films we have already seen, but with infinitely less taste, less subtlety, less charm. Some scenes, for example, seem to have been plagiarized from "The Godfather."

OLIVER, Duvall, and Jane Alexander (as Loren III's unhappy wife), are assets to a film which doesn't deserve their talents. Tommy Lee Jones, as Angelo, is completely out of his element and depth. Kathleen Beller as Betsy is sweet but unpolished. Her nude descent into the Hardemann pool was obviously added for purely prurient interest, in keeping with Harold Robbins's literary style.

But the banality of "The Betsy" *comes as a surprise from director* Daniel Petrie, remembered for his highly sensitive direction of "Raisin in the Sun."□

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Neta Plotzky and Rafi Goldwasser (foreground), and Danny Mudga, Moshe Osem, Shabtai Konorty and Yossi Keinan in the Khan's "An Awesome Story."

Awe-full myth

THEATRE/Mendel Kohansky

RABBI Joseph Della Reina is a half factual, half mythical figure. We know that he actually lived, in the 15th or 16th century, in Morocco or in Spain. We also know that he is an authentic mythical hero, the stuff of which tragedy is made. The Jerusalem Khan has now made an attempt to translate the myth into the language of the stage, an admirable though only partially successful attempt.

An Awesome Story, written by Danny Horowitz and Ya'acov Raz, and staged by the latter, is the story of Rabbi Joseph's attempt to impose a shortcut on history, to bring about the Redemption before its time — an attempt that had to end in tragedy.

The story is a Jewish version of the archetypical myth about man striving to accomplish what is beyond his powers — something that only a god can do — and being severely punished for his audacity.

Like Prometheus, who stole what belonged to the gods, and like Icarus, whose wings melted when he flew too close to the sun, Rabbi Joseph overcame all the formidable obstacles on the way to the goal, only to be defeated by the last one. His punishment was even more cruel than the one the gods inflicted on the two Greeks; he survived physically but lost his power to discriminate between right and wrong and wound up marrying — in a mock marriage ceremony — the temptress Lillith, the embodiment of sin.

Like all myths, this one too is a simple story. Rabbi Joseph, who has mastered all the arcana of the Kabbala, who knows all the secret words and rites to the point where he can directly communicate with Heaven, believes himself capable of bringing Redemption. He mobilizes for this purpose three of his most devoted disciples, and together they embark on the conquest and defeat of Samael, the ruler of the World of Darkness, and his daughter-wife Lillith.

On his perilous journey he is guided from above by the angel Matatron, and follows his explicit instructions. But at the very last stage, with Samael and Lillith bound at his feet, he falters, and Evil triumphs. It seems that Evil cannot, or must not, be eliminated. As Samael argues irrefutably: If there is no Evil, how can there be Good?

Matatron is the direct representative of God. He is a benevolent mentor who rejoices in Rabbi Joseph's triumphs, and despairs at his fall. But he does remain an ambiguous figure. Did he really want Rabbi Joseph to succeed? For had he succeeded, wouldn't the order of the universe have been changed? Would God gave agreed to let a human being upset the Creation? The play leaves this unanswerable question unanswered.

Performance of "An Awesome Tale" for kibbutzniks in Judean Desert.

HOROWITZ AND RAZ used for their script the many extant chronicles about the wondrous Rabbi Joseph Della Reina, especially a 17th century account written by Rabbi Solomon Navarro. The text is lean and simple, and even someone not acquainted with Kabbalistic literature can appreciate the authenticity of the language, the richness of the symbolism.

The staging also strives for simplicity, albeit a rather elaborate one. The director avoided "folkloric" elements to such an extent that the characters are all clean-shaven and wear no head covering. The utterly simple costumes only vaguely resemble traditional dress; and, like the décor by Frieda Goldberger, they are abstract but symbolic. Thus Matatron is dressed in sky blue, the colour of purity, while Samael and Lillith are in unrelieved black, the colour of sin. A set of copper chimes, shaped vaguely like Hebrew letters, rebound as Matatron strikes them.

The journey of Rabbi Joseph and his disciples is also presented in spare, abstract movements, enhanced by musical accents (Richard Farber), and by a play of light (Benzion Munitz) which plays an active part in the proceedings. There is little attempt at choreography in the accepted sense here. In the absence of a Jewish tradition of staging myths Raz borrowed from such disparate sources as the Far East and northern Europe; the influence of Ingmar Bergman's films is particularly noticeable here.

But these elements do not quite suit the action. Rabbi Joseph and his followers were not raised in the stoical Japanese tradition, nor under the dark skies of northern Europe. They were highly emotional Mediterranean Jews, and we know that, like other practitioners of Kabbala, they must have reached peaks of orgiastic ecstasy. The comparative restraint of the performance belies the Kabbalistic tradition, and does not supply sufficient credibility for the awesome path on which Rabbi Joseph embarked.

There is also a fault in the acting here; Shabtai Konorty, a gifted but miscast actor, evidently does not possess the power to impersonate the larger-than-life figure of Rabbi Joseph. The same applies to Moshe Osem, Danny Mudga and Yossi Keinan, playing the disciples. Uri Avrahami as Matatron delivers a lifeless performance, emphasized by the fact that he occupies such a conspicuous spot on the stage. Neta Plotzky and Rafi Goldwasser as Lillith and Samael, respectively, are much more effective; evil is always easier to portray on the stage than goodness. □

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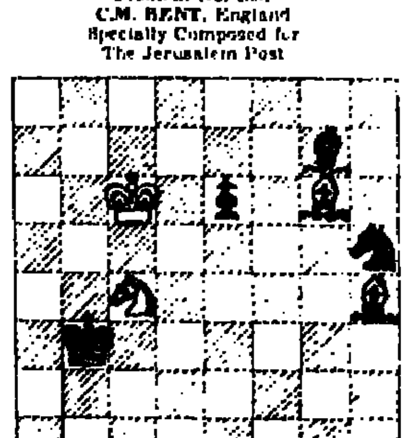

Kc6; Bg8, Bh4; Nc4. (4)
Kb3; Bg7; Nh5; Pc6. (4)
White to play and win

SOLUTIONS. Problem No. 2885 (Vardener). 1. Rd1! b5 2. Rc1!! Kd5 3. Bf5 Ke5 4. Rc5x.

WORLD CHAMPIONSHIP MATCH
V. KORCHNOI — A. KARPOV
10th Game

1. c4 Nf6 2. g3 e6 3. Bg2 d5 4. Nf3 Be7 5. d4 0-0 6. Nbd2 b6 7. 0-0 Bb7 8. cd ed 9. Ne5 Nbd7 10. Ndf3 c5 11. b3 a5 12. Bb2 Ne4 13. Rc1 Re8 14. Nd7 Qd7 15. Ne5 Qe6 16. Nd3 Bd6! (preventing the knight from reaching f4 and threatening c4) 17. dc bc 18. e3 a4 19. ba Ba6 20. Re1 Bd3 21. Qd3 Ra4 22. Qb3 R4a8 23. Be4 de 24. Qe6 Re6 25. a3 Ra4 26. Red1 f6 27. Kf1 Kf7 28. Rc2 Be7 29. Rd7 Rb6 30. g4 (White misses a good opportunity 30. Rc5! Ke8 31. Rc c7 Bd6 32. Rd6! Rd6 33. Bg7, with two pawns for the exchange). 30. — Ke6 31. Rc7 Ra8 32. Rd2 g6 33. Kg2 f5 34. g5! Rd6 (34. — Rd8 loses to 35. Re7! Ke7 36. Bf6 Rf6 37. gf) 35. Rc2 Ra6 36. h4 R8a7 37. Rc8 Ra8 38. Rc7 R8a7 39. Rc8. Draw.

A. KARPOV — V. KORCHNOI
24th game

1. e4 e5 2. Nf3 Nc6 3. Bb5 a6 4. Ba4 Nf6 5. 0-0 Ne4 6. d4 b5 7. Bb3 d5 8. de Be6 9. c3 Be7 10. Be2 Nc5 11. b3 0-0 12. Re1 Qd7 13. Nd4 Nd4 14. cd Nb7 15. Nd2 c5 16. dc Nc5 17. Nf3 Bf5 18. Be3 Rac8 19. Re1 Bc2 20. Rc2 Ne6 21. Rd2 (more accurate was 21. Rc-e2, retaining the control on the 'e' file) 21. — Rfd8 22. Qb3 Rc4 23. Red1 Qb7 24. a3 g6 25. Qa2 a5 26. b3 Rc3 27. a4 ba (White would have faced greater difficulties after 27. — b4) 28. ba Rc4 (the try to win a pawn by 28. — Ra3 fails to 29. Qc2 Rc8 30. Qb1 Qb1 31. Rb1 Ra4 32. Rd5, and the white rooks threaten to force their way to the seventh rank) 29. Rd3! Kg7 30. Qd2 Ra4 (under time pressure Black misses the better 30. — Bb4, leaving him good chances to preserve his superiority). 31. Bb6 Kg8 32. Rd5 Rd5 33. Qd5 Qd5 34. Rd5 Bf8 35. Bf8 Kf8 36. g3 Ke7 37. Rb5 Nc7 38. Rc5 Ne6 39. Rb5 Nd8 40. Kg2 h6 41. Nd2 Ra1 42. Nc4 Nc6 (42. — a4 43. Rb6 Kd7 44. Ra6 Kc7 45. Nb6 a3 46. Nc4 a2 47. Ne3 followed by 48. Nc2). 43. Rc5 Kd7 44. Nb6 Kc7 45. Nc8 (with the double threat 46. Na7 and 46. Ne7, forcing Black to capture the knight). 45. — Kc8. Draw.

MACHINE AGAINST MAN

"CHESS 4.6," the world champion computer programme, distinguished itself by becoming the first programme ever to beat a grandmaster. The "victim," England's Michael Stean was one of Korchnoi's assistants in the world championship competition. "Chess 4.6" is able to analyse half a million possibilities to a move, up to six moves ahead.

"CHESS 4.6" — M.STEAN
London 1977

1. e4 b6 2. d4 Bb7 3. Nc3 c5 4. dc bc 5. Be3 d6 6. Bb5 Nd7 7. Nf3 e6 8. 0-0 a6 9. Bd7 Qd7 10. Qd3 Ne7 11. Rad1 Rd8 12. Qc4 Ng6 13. Rfe1 Be7 14. Qb3 Qc6 15. Kh1 0-0 16. Bg5 Ba8 17. Be7 Ne7 18. a4 Rb8 19. Qa2 Rb4 20. b3 f5 21. Ng5 fe 22. Nc:e4 Rf2 23. Rd6 Qd6 24. Nd6 Rg2 25. Nge4 Rg4 26. c4 Nf5 27. h3 ("this computer is a genius," Stean remarked here) 27. — Ng3 28. Kh2 Re4 29. Qf2 h6 30. Ne4 Ne4 31. Qf3 Rb8 32. Rc4 Rf8 33. Qg4 Be4 34. Qc6 Kh8 35. Qe4 Rf6 36. Qe5 Rb6 37. Qc5 Rb3 38. Qc8 Kh7 39. Qa6. Black resigns.

THE BRILLIANT TOUCH

White — Kg1; Qh5; Ra1, Rf1; Bb3, Bc1; Ne3; Pa2, b2, d4, e4, f2, g2, h3. (14). Black — Kg8; Qd8; Ra8, Re8; Bd7, Bh4; Nc6; Pa6, b7, c7, d6, f7, g6, h7. (14).

1. Bf7! Kg7 2. Qh6! Kf7 3. Qh7 Kf8 4. Nf5! Black resigns. (Lind — Olsson, 1976).

AMUSING ENDGAME

White — Kh2; Qd7; Bg3; Pg2, h3. (5). Black — Kf6; Qe5; Nf4; Pg7. (4).

62. Qc6 Kf5 63. h4 Qe4 64. Qd7 Ne6 65. Qf7 Kg4 66. Qf2 g5 67. Qf6 gh?? (67. — Qf5! leads to a draw) 68. Qh4 Kf5 69. Qh7. Black resigns. (Reshevsky — Belavsky, Vilno, 1978).

ELEGANT FINISH

White — Kh1; Qg3; Rd1; Be6; Pa2, d7, h2. (7). Black — Kh8; Qf6; Ba5; Ng6; Pa6, b5, c4, h7. (8).

1. d8Q! Bd8 2. Rd8! Black resigns. If 2. — Qd8 then 3. Qc3! (Torman — Sire, East Germany, 1978).

BUENOS AIRES OLYMPIAD

SIXTY-SIX nations are competing in the 23rd World Championship for Men's Teams in Buenos Aires (compared to 48 who took part in the 1976 Haifa event). Israel after defeating Ecuador 4-0 in the opening round and scoring a minimal 2½ — 1½ victory over Brazil in the second, went down 1-3 to Spain.

On the top board, Israel champion Roman Djindjihashvili sustained his first defeat at the hands of Diez Del Coral. He subsequently found himself, however, in good company, when the Spanish grandmaster beat Hungary's Lajos Portisch, one of the world's leading players.

In the following rounds, Israel improved its position by beating Canada and France (with the identical score of 2½ — 1½) and drawing with the Philippines. The USSR, favoured to win the event, assumed the lead only after the sixth round and was closely followed by the U.S., Bulgaria, England, Hungary, Denmark, Yugoslavia and Iceland. The revelation of the olympiad was the Republic of China, which beat such strong teams as Iceland and Austria.

In the women's event, the USSR, England, Yugoslavia, Poland, Hungary, West Germany and Bulgaria are the contenders for the top honours.

THIS WEEK IN ISRAEL ○ THIS WEEK IN ISRAEL ○ THIS WEEK IN ISRAEL

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24 tricks on one deal

BRIDGE
George Levinrew

I LOVE the drama of pre-empts, but I am not happy with them. More often than not they boomerang. On today's deal in a friendly rubber bridge game, my partner and I were lucky that our pre-empt was not self-destructive as it could have been.

Love all

Esther Hamburger
North (D)
♠ K 10 5
♥ —
♦ K J 10 7 5 4 2
♣ 8 6 3

Hanni Hirsch
West
♠ J 9
♥ A J 10 8 4 3
♦ 9 8 6
♣ K 9

Howard Blake
East
♠ Q 7 6
♥ Q 9 5 2
♦ 3
♣ A Q 10 5 4

Levinrew
South
♠ A 8 4 3 2
♥ K 7 6
♦ A Q
♣ J 7 2

North opened with three diamonds. Everyone pre-empts with such hands, so why not live dangerously? The opponents had only to listen and to pass. There were, thought I, seven or perhaps eight diamond tricks, the spade ace, hopefully the heart king. This made at least nine tricks. And with clubs we could be lucky. So I naturally said three no trump.

What would you lead? How West wanted to run the heart suit. So to establish the suit she played the heart jack. Of course I won with the king, and under the barrage of diamonds East discarded a spade. The result: 13 tricks won.

But that was not all the story. If West had led the club king! How could she know? Eleven tricks were there for the defence — five clubs and six hearts. A swing of 24 tricks on the deal.

MESSAGE-sending and message reading are important aspects of defensive play. Here is how it worked in an American championship game in Toronto:

Vul: N - S

North
♠ K 10 7 4
♥ Q J 7 5 2
♦ J 5
♣ 3 2

West
♠ 2
♥ K
♦ Q 10 9 6
♣ A K J 10 8 7 4

East (D)
♠ A Q J 9 8 3
♥ —
♦ 8 4 3 2
♣ Q 9 5

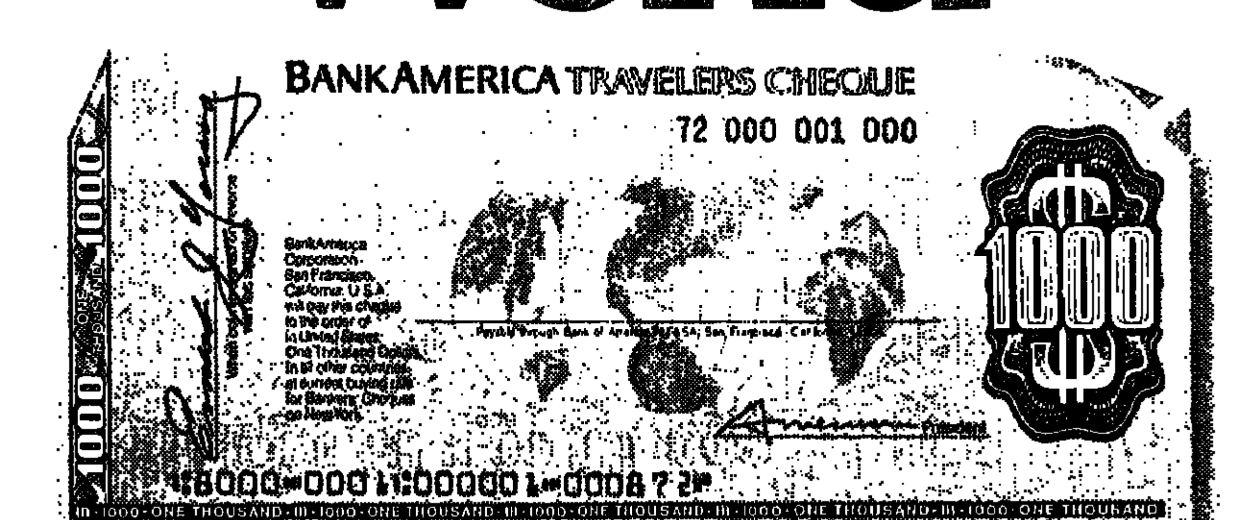
South
♠ 6 5
♥ A 10 9 8 6 4 3
♦ A K 7
♣ 6

The bidding:

East	South	West	North
3♠	4♥	All Pass	

West led the club king and switched to the spade 2. The spade king was played from the dummy and East won with the ace. With South following suit, East knew that West's spade deuce was a singleton and not low from three. East won the next trick with the spade queen. On this West dropped the club ace. The message clearly meant to discontinue clubs. The choice for a lead was a diamond or a spade. If West had a diamond trick such as king or ace there was no hurry to play the suit. Declarer would have to lead this suit eventually. So perhaps there was a trump promotion. A low spade was led and West had to win the setting trick with the heart king.□

World Money.



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VIP SINGLES
Jordan T.V. may bring colour into your life, but we give you better reception.
HAIFA
Films-Discussion: "2 Views of Jerusalem," documentary films which explore the problems of Jerusalem.
Date: Saturday, Nov. 11, 1978.
Place: Beitenu, 29 Jerusalem St., Hadar.
Time: Doors open 7.30 p.m., screening 8.00 p.m. sharp.
TEL AVIV
Social Dance.
Date: Thursday, Nov. 16.
Place: 38 Reading Street, Ramat Aviv.
Time: 8.00 p.m.
If you're single and looking for good company, dances, lectures and special-interest groups, join the V.I.P.s, the English-speaking singles group.

Z.O.A. HOUSE
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on November 23, 1978,
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Tickets available at Museum box office.

هكذا من الأصل

WHAT'S ON

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Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the **General Israel Orphans Home for Girls, Jerusalem,** and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel 523291.

Hadassah Tours

1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge

The Hadassah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m., Sunday-Thursday. Buses 19 and 27.

2. Mt Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.

3. Morning half-day tour of all Hadassah projects, $5 per person towards transportation. By reservation only: Tel. 416333

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 35430.

Emunah — National Religious Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588.

American Mizrachi Women. Free Morning Tours — 10a Keren Hayesod Street, Jerusalem, Tel. 232758.

SHOWS

A Stone in David's Tower. Sound and Light show in English: every evening (except Friday and festival eves) at 8.45 p.m. at the Citadel near the Jaffa Gate. Monday, Tuesday, Wednesday and Saturday also at 10 p.m. in English. Sunday and Thursday at 10 p.m. in French. Tickets at the entrance. Please come warmly dressed.

MISCELLANEOUS

Jerusalem English Theatre: "Jerusalem Images," every Wednesday at the Khan Theatre, 9 p.m.

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822. 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS

Emunah — National Religious Women's Organisation: "Kastel," 166 Rehov Ibn Gabirol Tel. 440316, 788942, 708440.

Canadian Hadassah-Wizo Office, 118 Rehov Hayarkon. Tel. 227060, 8 a.m.-3 p.m.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem. Tel. 633141: ORT Netanya, Tel. 33744.

American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.

Pioneer Women — Na'amat: Free tours. See our socio-educational services. Call for reservations, Tel Aviv, 03-256096.

Haifa

What's On in Haifa, dial 640840.

Rehovot

Tours of the Weizmann House every half hour from 09:00 to 15:30 and until noon on Friday and eve of holidays. Nominal fee for admission to Weizmann House.

Visitors to Weizmann Institute invited to see film on Institute's research activities shown regularly at 11:00 and 15:00; Friday 11:00 only.

Please book: Tel: 054-83230, 054-83328.

ART GUIDE

Notices are accepted for this column at the rate IL30 per line plus VAT; publication every Friday over a period of a month costs IL90 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognised advertising agencies.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Homage to Otto Freundlich, 1878-1943. Memorial centenary exhibition by an important German-Jewish painter and sculptor. **Early 19th Century Posters** (some 100 posters); Choice selection of works from adult education classes at the museum.

Neolithic Figurines from Shaar Hagolan. Those Were the Days. What is a self-portrait?

Picasso's Women. An exhibition of prints showing Picasso's tribute to the rendering of the female form and insights into the artist's personal and artistic life.

Igael Tamarkin: Five variations on the Theme of Earth. Exhibition of drawings and proposals for sculptures.

Exhibit of the Month: Two Sabbath lamps, a common lamp and three incense burners from the Yemen — late 19th or early 20th century.

Rockefeller Museum: Exhibit of the Month: Two rare Egyptian gold coins of the Persian and Hellenistic periods. Bronze figurine of Alexander the Great, late Hellenistic period. Special Exhibit: pre-historic hunters' sites in northern Sinai.

Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. **Shrine of the Book, Billy Rose Art Garden:** Sun., Mon., Wed., Thur. 10 a.m.-5 p.m.; Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. **Rockefeller Museum:** Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. **Free guided tours in English,** Sun., Wed., 11.00 a.m., **Tues.** 4.30 p.m. from upper entrance hall.

GALLERIES

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints. Tel. 02-819864, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech. **Exhibitions:** Constructivism in the Art of the 20th Century. Arnold Newman — portrait photographs. "Le Bateau Lavoir" or the Birth of Cubism (audio-visual presentation in Hebrew).

Visiting Hours: Sun., Mon., Tue., Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. New Museum Building open Sat., 10 a.m. — 1 p.m. entrance free.

Beth Hatefutsoth, The Jewish Diaspora, past and present, presented by the most modern technology and graphic techniques: films, slide shows, audio-visual displays, computer terminals, etc. In the exhibition gallery: Beyond the Golden Door — a brief history of the Jews of New York. Visiting hours: Sun., Mon., Thur. 10 a.m. — 5 p.m.; Tue., Wed. 3 p.m. — 10 p.m. **Beth Hatefutsoth is located at Klausner St., Ramat Aviv (entrance through Gate 2 of Tel Aviv University campus.**

Arts-Crafts Gallery (centre of Old Jaffa): Oil paintings, drawings, Yehudit Tischler.

The Israeli Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

The Shalom Observatory — A breathtaking view from 400 feet up.

Both at Shalom Mayer Tower, Tel Aviv, Tel. 57304.

Haifa

Visit the Haifa museums: Ancient and Modern Art, 26 Rehov Shabtai Levi, Tel. 523255-8. **National Maritime,** Tel. 536622. **Illegal Immigration,** Tel. 536249. **Music,** Tel. 644485. **Japanese Art,** Tel. 83554. **Mane Katz,** Tel. 83482. **Dagon Grain Collection,** Tel. 664221. **Artists' House,** Tel. 522355.

THE PLACE — 10 Heinrich Heine Street, Mount Carmel. Opening exhibition of paintings by JAN TOM VAN DEN BERGEN until November 18, 1978, 5-10 p.m.

Other Centres

Shohar Gallery, Moshav Beit Herut (7 km. north) of Netanya, coastal road): **Judith Yellin Ginat** — drawings, collages, etchings. Till Nov. 11. New serigraphs by **Gutman and Lubin.** Open daily, 8 a.m. — 7 p.m., incl. Sat. On Fri. till 3 p.m.

Tours of the Weizmann Institute of Science and The Weizmann House, Rehovot

You are cordially invited to visit the world famous Weizmann Institute of Science and the newly opened Weizmann House — residence of Dr. Chaim Weizmann — First President of the State of Israel.

Tours of the Weizmann House are held daily every half hour from 9.00 to 3.30 p.m. and between 9.00 and noon on Fridays and the eve of holidays. There is a nominal fee for admission to the Weizmann House.

Visitors to the Weizmann Institute are invited to see an exhibition on Dr. Weizmann's life in the Wix Library, and a film on the institute's research activities in the Wix Auditorium. The film is shown regularly at 11.00 a.m. and 3.00 p.m. every day, except Friday, when it is shown at 11.00 a.m. only. Special screenings can be arranged for groups.

Please book in advance by contacting the Visitor's Section of Yad Weizmann, Tel: 054-83230, 054-83328.

THE WEIZMANN INSTITUTE AND THE WEIZMANN HOUSE WILL BE CLOSED ON THE SABBATH.

this week at the israel museum jerusalem

GUITAR RECITAL

Saturday, 11.11.78 at 8.30 p.m.

By Turan-Mirza Kamal. International star Kamal studied with Segovia, Julian Bream and John Williams. His present world tour includes England, Germany, Scandanavia and Eastern Europe. Programme includes works by Bach, Sor, Albeniz, Llobet, Turina. Members: IL40; non-members IL50.

OPENING EXHIBITION

Tuesday, 14.11.78 at 8.00 p.m.

STRUCTURES SONORES LASRY-BASCHET (Lasry-Baschet Sound Structures) Works which are both sculpture and musical instruments. They were made by the Baschet brothers together with the musicians Jacques and Yvonne Lasry, who will give demonstrations at the exhibition opening. The "Structures Sonores" have been exhibited with great success in American and European museums (Lower Entrance Hall)

FILM

Tues., 14.11.78 at 6 and 8.30 p.m.

"ROCCO AND HIS BROTHER" (Italy 1960) Dir: Luchino Visconti. With Alain Delon. Dialogue in English

GALLERY TALK

Tues., 14.11.78 at 7 p.m.

FROM THE ARCHAEOLOGICAL COLLECTIONS Mr. Uri Avidah (in Hebrew)

LECTURE

Wed., 15.11.78 at 8.30 p.m.

"HISTORICAL ASPECTS OF AFRICAN SCULPTURE" by J.W. Gillon. Accompanied by slides and Eliot Elisofon's film "Africa's Gift to Us." Introduction in Hebrew, lecture in English. Entrance free.

LECTURE

Thur., 16.11.78 at 8.30 p.m.

"BEGINNINGS OF PHOTOGRAPHY." Illustrated lecture by H.K. Henisch, Professor of Photography, Pennsylvania State University. In English. Entrance free.

FOR CHILDREN AND YOUTH

Thur. 16.11.78 at 3.30 p.m.

Film: "THE FLOOD," (England). Eight children, alone on a ranch, are cut off by a flood. They overcome their difficulties until help arrives. Fully subtitled.

MOZART MINI-MARATHON

Sat., 18.11.78 at 8 p.m. to 11 p.m.

The Jerusalem String Trio: Rina Kaminovsky — violin, Yuval Kaminovsky — viola, Shmuel Magen — cello, and Zohar Neiman — piano, Raanan Eylon — flute.

VISITING HOURS:

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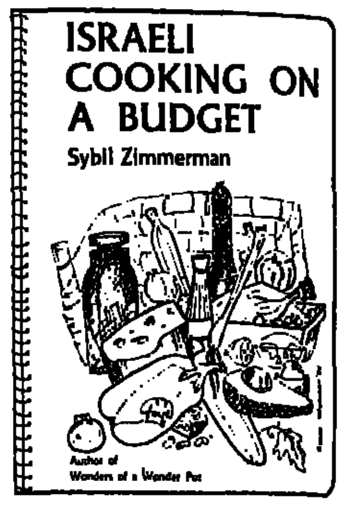

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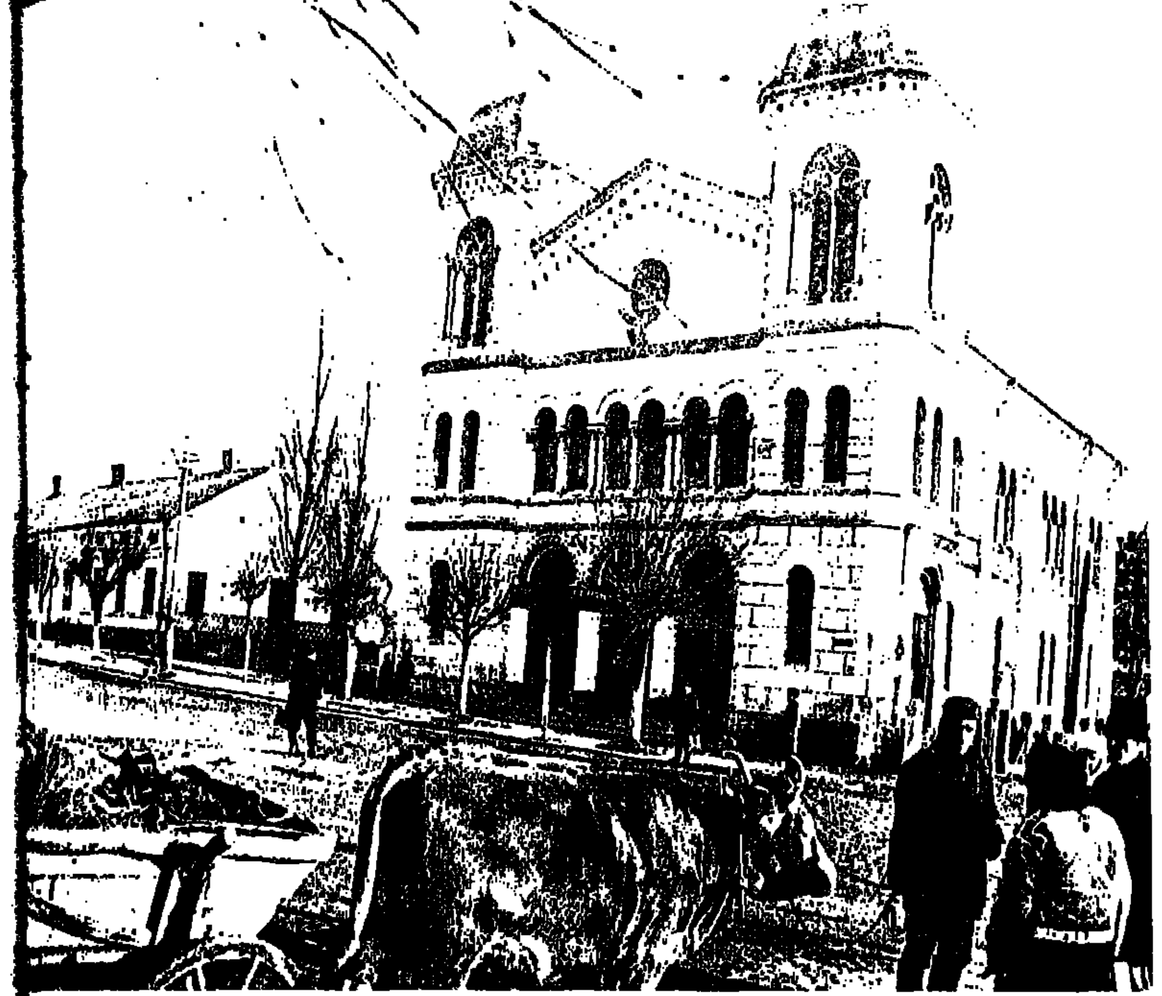

(...) The grand synagogue of Radauti, built in 1850 with the assistance of the Emperor Franz Josef.

(...) Salzmann captures the lonely life of Mrs. Rath, the old woman, in two photographs.

(...) from top left) Yisrael, the blind man; Avraham, the shoemaker; synagogue kiddush; Getler, the dentist.

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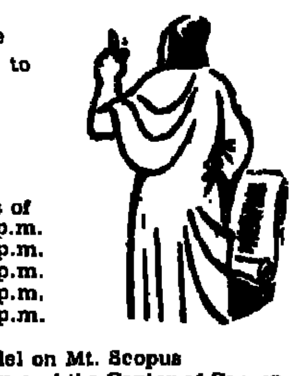

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هكذا من الاصل

A pioneer and his pupils

PHILIP GILLON talks to two of Prof. Isaac Berenblum's former students about their mentor's contributions.

PROFESSOR Isaac Berenblum, former head of the department of experimental biology at the Weizmann Institute of Science and former chairman of the Israel Cancer Association, is now celebrating his 75th birthday.

Berenblum became famous in the forties when he propounded his theory of the two-stage mechanism of cancer, the first stage being a dormant one during which the "wild" cells remain quiet for a long period, even for years. It was this theory that inspired so much practical work on the early detection of tumours.

In 1950, Berenblum, an ardent Zionist, responded to an appeal from Dr. Chaim Weizmann, left Oxford and came to the Institute to start a new department. He has remained in Rehovot ever since. Now that he has retired, laden with honours, how does his work look to former students and disciples?

Professor Rechama Haran-Ghera, now a full professor in the department of chemical immunology and holder of the Olin-Sang chair of leukemia research, obtained her M.Sc. in biology at the Hebrew University of Jerusalem. At that time, the Weizmann Institute had no teaching programme, but it was possible to do advanced research there, so she went to see Berenblum.

Both had links in Antwerp — "so we started off with a bond of sympathy between us."

"He was just establishing his lab. It was in February, 1952. We discussed both his problems and mine. I was really a botanist and wanted to do plant genetics, so, when he talked to me about cancer research, he was proposing that I enter a completely new field. But I was profoundly impressed by his charm, his personality, his system and his remarkable grasp of the scientific literature.

"He suggested that I should try working with him for six months, and I agreed.

"HIS RESEARCH was essentially biologically-oriented, but it was also associated With his interest in medicine. Later, I was to discover that there are a number of possible approaches to cancer research, but that all of them require, I think, a fundamental grasp of biology. Anyway, I was converted by Berenblum from a would-be plant geneticist into a cancer research student.

"I did my thesis on the two-stage mechanism, and it was approved by the Hebrew University in 1955, when I received my Ph.D.

"But I did not follow entirely in Berenblum's footsteps. He had done his experimental work on skin, while I tried to test the theory in other organs, mainly the stomach.

"Several investigators, notably Peter Rous, had also hit on the idea of the two-stage mechanism, but nobody had explained it in as lucid and convincing a way as Berenblum. He had a knack of looking at an animal as a whole and of trying to grasp all the phases of the tumour at work somewhere inside it. Then he used an induction system to deduce the factors that triggered the tumour mechanism which made the tumour change from dormancy to activity."

SOME YEARS later, say Haran-Ghera, the two-stage mechanism of cancer went down in scientific estimation. There was a feeling that it was more like a philosophy than a theory established by long and complicated experiments. But now it is coming back into fashion as people, using modern sophisticated tools, are confirming the theory.

Haran-Ghera went to Harvard Medical School to do post-doctoral research with Professor Jacob Furth.

"He had a very different approach from Berenblum's," she says. "He used as his model the endocrine glands — the pituitary, the mammary and the thyroid. Furth is one of the great pioneers in cancer research.

"Studying under these two great men, Berenblum and Furth, gave me an opportunity few scientists have — I learned to synthesize two very different approaches. Although they were both working on the two-stage mechanism, their methods were very different.

"Now I'm working on leukemia. My most recent discovery is of phases in leukemia development. In other words, my recent work fits in with Berenblum's ideas, but he was talking in a theoretical way. I'm doing *in vivo* experiments, doing things which couldn't be done in his day, like isolating cells with potential cancers in them.

"IT SEEMS that, in the pre-leukemia latent stage, cells may be actively immunogenic; then there's a change, and the system collapses. Why? What wakes up the malignant cells? It seems that the tumour needs some environmental factor in the host which enables them to exist and grow. If we could find out what this factor is, and isolate it, we could beat the tumour while it is still in the latent phase.

"Berenblum was always an excellent lecturer, very pleasant and relaxed, with a comprehensive grasp of his own material and all the available literature. And he had very good critical judgement.

"His writing is so clear and good that it is a delight to read anything he produces. He never founded a school, but I doubt if he really wanted to. In fact, his great merit was that all he wanted to do was to get hold of good people and let them work in any way they liked.

"Among the scientists he brought into the department were Leo Sachs, Michael Feldman and Nathan Trainin. Trainin for a long time was his right hand man, but then he, too, branched off into a field of his own. Sachs and Feldman became heads of their own departments and worked in a way quite different from Berenblum's.

Professor Isaac Berenblum with one of his laboratory animals.

PROFESSOR Nathan Trainin shares Haran-Ghera's admiration for Berenblum, both as a scientist and as a man. Without the encouragement he received from Berenblum, he says, he might still be a general practitioner working for *Kupat Holim*.

He came to do research in the Institute in a very unusual way. Born in Argentina, he graduated as a doctor and did his residency in surgery in Buenos Aires. In addition to being a doctor, he was also a leading member of *Hashomer Hatzair* in Argentina, a believer in A.D. Gordon's ideals.

Immediately the State of Israel was proclaimed, he immigrated, and helped to found Kibbutz Ga'ash. For years he served as the *Kupat Holim* family physician of the settlements of the Sharon Valley.

"I found myself clashing all the time against the problem of cancer," he recalls. "At that time, when a doctor diagnosed cancer, there was nothing he could do to help his patient. Nothing at all. You were more like a judge pronouncing a death sentence than a physician. I rebelled against this thought and dreamt of doing research.

"I WAS ALREADY 33 years old when I first went to speak to Berenblum. I'll never forget that conversation. We spoke to each other in Yiddish. I told him that I wouldn't accept the inevitability of death from cancer. I wanted to do research on it. He said he had no budget for me, but that this didn't matter, he would find a budget somehow. I should start work for him right away. But, he warned me, I would have to give up medicine to concentrate on research.

"I agreed. Three weeks after I started working with him, the army called me up, to serve for a year as a doctor in the Little Triangle. Berenblum said it didn't matter, he would wait for me.

"At the end of the year, I was called up for a further six months. This time, I wrote and told Berenblum that I was really finished, that I was too old, that I was releasing him from all obligations to me.

"He replied that a scientist could never be too old; he had waited a year and he would wait another six months. So, in 1955, I came to the Institute and have been here ever since."

For a long time, Trainin worked on the two-stage mechanism. In studying it, he became interested in the thymus, an organ about which very little was known. As the thymus fascinated him more and more, he began to concentrate on immunology, and the role of the thymus in developing possible immunological responses to cancer. He and his team isolated a tiny hormone which may inhibit the maturation of tumour cells.

"I have moved quite far from Berenblum's work," says Trainin. "But, without his unceasing encouragement, I might still be a family doctor and not a research scientist."□

Forgery and fantasy

HERMIT OF PEKING: The Hidden Life of Sir Edmund Backhouse by Hugh Trevor-Roper. London, Penguin. 391 pp. £1.25.

Ian Black

THIS REMARKABLE TALE began when eminent Oxford historian Hugh Trevor-Roper acquired the voluminous memoirs of Sir Edmund Backhouse, known until then — by those who knew anything about him at all — as a distinguished scholar of Chinese who had lived quietly in Peking until his death in 1944.

Anyone would have been astonished by Backhouse's memoirs, for their obscenity was unusual. But perhaps only a scholar of Trevor-Roper's stature, experience, and insatiable curiosity would have unmasked the man behind the elaborate disguise that Backhouse intentionally threw over his life.

The author was astounded by this erotic extravaganza, but refused to use it as acceptable historical evidence, examining instead more dependable sources; mostly people or institutions who had known or had contact with the strange sinologist. In almost every episode in which Backhouse had been involved, Trevor-Roper discovered, in a brilliant piece of historical, literary and psychological detective work, a massive edifice of fantasy, forgery and lies.

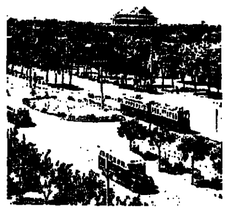
Given to extravagance while studying at Oxford, Backhouse left England in penniless disgrace. At a time of great excitement in Chinese affairs, he arrived in Peking in 1899 and worked as a freelance translator, already fluent in Chinese, Japanese, Russian, Tibetan and Mongol.

Within the walls of the Forbidden City, the Empress Dowager, Tza-hsi, faced the greatest crisis of her reign when anti-Western Boxer rebels besieged the Legation quarter in the imperial capital, massacring every Christian, Chinese or European they could lay their hands on.

Very much the modest scholar and recluse, Backhouse lived quietly through the turbulent events of the turn of the century, his authority on Chinese affairs much enhanced by being taken under the wing of the legendary Australian journalist George Ernest Morrison, the *Times'* correspondent in the Far East.

IN 1912 he initiated a series of spectacular gifts to the Bodleian Library in Oxford, including Sung and Ming dynasty manuscripts of great calligraphic beauty, which helped to buttress the donor's reputation and almost won him the much vaunted professorship of Chinese at Oxford. But after the Bodleian forked out large sums of money on transportation costs — most of the gifts turned out to be virtually worthless and "of doubtful authenticity" if not outright forgeries.

Backhouse also ripped off the British Secret Service. In 1915 he was entrusted to buy large quantities of Chinese rifles and machine guns for the Allies in Europe. With the meticulous attention to detail which always made him look so credible and honest, he conducted a prolonged correspondence with his superiors, describing the difficulties he was encountering



from corrupt Chinese officials in his attempt to transport a massive consignment down the Yangtze. In the end, the Secret Service spent a lot of cash; the King, the Prime Minister and Lord Kitchener were informed of Backhouse's activities and not one Chinese bullet reached the Western Front.

A brief spell as an agent for the John Brown shipbuilding company had a similar conclusion. Again, with detailed explanations to his employers, Backhouse spent large amounts of company cash on potential "purchasers," but failed to win a contract for the battleships, claiming again that he had been duped.

PERHAPS the greatest controversy in Backhouse's life was over the secret diaries of a top Manchu court official, Chingshan, which Backhouse claimed to have discovered in 1900. Trevor Roper shows that these diaries, which Backhouse incorporated into his best selling book, *China under the Empress Dowager*, were a brilliant forgery, artfully constructed out of a miscellany of Chinese sources and contemporary *chinoiseric*, coloured with European literary echoes.

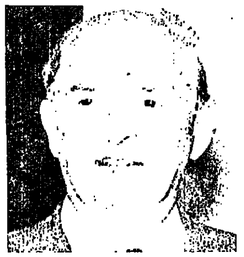
As for Backhouse's own pornographic "memoirs," they are a mixture of fact and outright fantasy. Their author hobnobs with the poets Verlaine and Rimbaud; has "carnal intimacy" with more than 30 boys while at Winchester, chats with Gladstone and dines with Oscar Wilde.

In 1893 he stays with Foreign Secretary Lord Rosebery and enjoys with him "a slow and protracted copulation which gave equal pleasure to both parties." There is a meeting with Tolstoy, a stage appearance at the Comedie Francaise with Sarah Bernhardt, and a night of love with an Ottoman princess. Finally, after adventures in a high class homosexual brothel in Peking, where he makes friends with the chief eunuch at the imperial court, he makes love to the 70-year-old Empress Dowager.

Trevor Roper shows how well Backhouse belonged as a social type to the empty, elite, eccentric and decadent milieu of the 1890s. It is hardly surprising that towards the end of his life, Backhouse admired Nazi Germany and fascist Japan, rejoicing in the collapse of the middle class Victorian values he sought to escape through pornographic excess and the mastery of obscure and difficult languages.

A fascinating and brilliant freak, Edmund Backhouse has been ably dismantled by Trevor-Roper's superb study. Anyone who likes his thrillers or detective novels peppered with a reality more fantastic than fiction would do well to read the true story of the hermit of Peking.□

Bungled



SUEZ 1956 by Selwyn Lloyd. London, Jonathan Cape. 282 pp. £6.50.

Benny Morris

AS A DABBLER in history, I have always been fascinated by one aspect of the Suez Affair: the British identification of Nasser with Hitler. In many English minds, the nationalization of the Suez Canal and the subversion of neighbouring states, like the Hashemite Kingdom of Jordan, was compared to the march into the Rhineland and the rape of Austria; and acquiescence in these Nasserite designs was vilified as "appeasement."

The comparison, of course, is absurd: Hitler, the world conqueror, mad leader of a mighty nation; and Nasser, a small-time tyrant in an economic and military backwater.

But Selwyn Lloyd, British Foreign secretary during the Suez escapade finds the comparison apt, "if only because Nasser's *The Philosophy of Revolution* read like *Mein Kampf*."

Some said Nasser was really a "nice guy," Lloyd writes, "a patriot of simple tastes, trying to restore self-confidence and pride of race to the Egyptians...(But) almost identical arguments had been used about Hitler." He remarks, "We had had our lesson over Hitler. The appetite had grown with eating...if Nasser was not checked, the prospect in the Middle East was grim."

Conscious of the fallibility of the analogy, Lloyd mobilizes some big guns in support. He writes: "Hammerskjold told me that he thought Nasser was comparable to Hitler in 1935...but (thought) that he could (still) be checked." And Belgian Foreign Minister Spaak tells him: "I do not wish to hide from you that I am haunted by the memory of the mistakes which were committed at the outset of the Hitler period, mistakes which have cost us dear."

For people like Prime Minister Eden, Gaitskell, leader of the opposition, and Lloyd, the comparison was more than a strategem to elicit public support for the Suez assault. It was heartfelt.

As to Lloyd's defence of the whole business — which is what the book is about — *Suez 1956* offers little new. I found the legalism of its argument somewhat boring and the main point is missed. The defect of the assault was that its political aim, the overthrow of Nasser, was not matched by adequate strategic planning or implementation. Cairo was not attacked and the assault on the Canal itself was left four-fifths unfinished. Wars should not be planned or waged half-heartedly. □

Bangers and mash

THE BOOK OF THE SAUSAGE by Antony and Araminta Hipsley Coxe. London, Pan. 224 pp. £1.

EVERYTHING RAW by Jennie Reekie. Penguin. 128 pp. £1.50

MINCE MATTERS Elaine Hallgarten, Penguin. 151 pp. 75p.

LOW CHOLESTEROL JEWISH COOKERY by June Roth. New York, Arco. 191 pp. $2.95.

ENCYCLOPEDIA OF CHEESE by Pierre Androuet. London, Omnibus Press. 545 pp. £3.50.

JAPANESE COOKING by Peter and Joan Martin, Penguin, 208 pp. 80 p.

A TASTE OF PARIS IN FOOD AND IN PICTURES by Theodora Fitzgibbon. London, Pan Books, 122 pp. £1.75.

Haim Shapiro

IT NEVER OCCURRED to me to make my own sausages until I acquired an electric meat grinder as part of my wife's dowry. The instruction manual informed me I could have a sausage making attachment for a small additional payment.

I never did get the attachment, but ever since then I have been perusing recipes of sausages. Most such recipes are impractical as they consist primarily of pork, which, in addition to being *treife*, is terribly expensive.

Still, it was nice to read a book on sausages and see how they are made. The Coxes are not very enthusiastic about beef frankfurters and sausages and I feel that this can only be because they have not tasted American kosher products which can be truly fine dishes.

For that matter, even Israeli products have made great strides in the past few years. Granted, to get a really good sausage in Israel one must pay through the nose, but this also is true in other countries.

Meanwhile, in true provincial fashion, I looked up "Jew" in the index and found Jewish Sausages. "These little sausages, made of beef, egg, onion, carrot and matzoa meal, are served at Passover," I am told. Really?

But it is not only the Coxes who don't know much about Jewish cooking. The jacket claims that all the recipes in June Roth's *Low Cholesterol Jewish Cookery* are kosher. But the very first offering instructs the cook to simmer livers with onion in water — a curious procedure, especially since the kosher method of grilling them with coarse salt over a fire adds no cholesterol.

For that matter, I am not very happy about a cookbook that tells us to simmer raw cubed eggplant in stewed tomatoes "for 15 minutes or until eggplant is tender." In my experience, it takes a good 45 minutes.

As for the rest of the book, I have no great objection to making a white sauce with skim milk or preparing matza balls without chicken shmaltz (although they do contain three eggs). Whatever its faults, any book which promises low cholesterol Jewish food, with a foreword by somebody's son the doctor, is sure to sell well — even if it doesn't live up to its promise.

Two books with less pretension and more substance are *Everything Raw* (the cover assures us that Jennie Reekie is the real name of a real person) and Elaine Hallgarten's *Mince Matters*. Each has almost as many kosher recipes as June Roth's book and by including a rather assimilated version of Charoseth, *Everything Raw* has almost as many traditional Jewish dishes.

I am often tempted to begin and end cooking columns with such instructions as: Wash fresh strawberries and dip in powdered sugar. Or: thinly slice smoked goose breast and serve with slices of melon. Consequently, the idea of a raw food cookbook appealed to me. My only objection is that some of the recipes seem unduly complicated, as if Mrs. Reekie too felt the need to fill up her columns.

The directions for mince (or what I would call ground meat) are sensible, to the point, and relatively simple. Since we continue to be provided with relatively cheap frozen beef of uncertain cut and tenderness, they should be a boon to local cooks.

On the other hand, I fail to see how *The Encyclopedia of Cheese* could be of use to anyone, except perhaps an English-speaking person living in France. Translated from the French with little or no editing, it provides a truly encyclopedic listing of the cheeses of France and the surrounding countries, with little or no information on such far off lands as Denmark, Greece, or (heaven forbid) Israel.

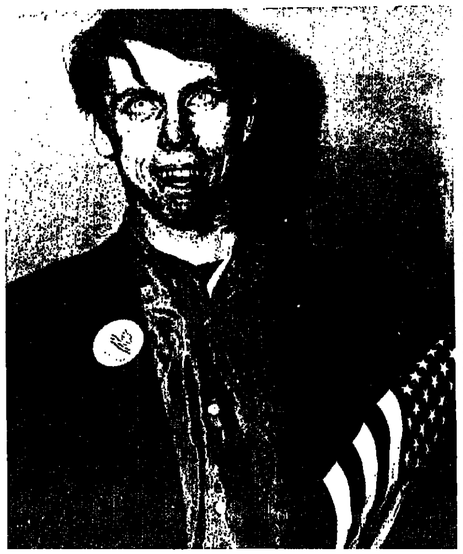
Since my reviewers copy also had a number of blank pages, caused by binding in imperfectly printed galley sheets, the only use of the book would be to impress casual visitors with its presence on the bookshelf.

IT IS HIGHLY unlikely that any Westerner, including the Israeli variety, will become proficient in the intricacies of Japanese cooking. Preparation of the rice and raw-fish delicacies known as *susi* involves a 10-year apprenticeship, we are told. On the other hand, if one reads cookbooks for pleasure, as well as utility, one can thoroughly enjoy this well-written description of a cuisine different from our own. A bonus may be found in the vegetable recipes which include a number of easy, interesting hints.

ANOTHER BOOK that is a pleasure to peruse is *A Taste of Paris in Food and in Pictures*, a small but well chosen compilation of 19th century photographs and the more typical of Parisian recipes. Those who tend to think of French food as complicated will be pleasantly surprised by the simplicity of most of the dishes. This is an excellent example of the cookbook which is designed for perusal rather than an encyclopedic compilation. For the cook with even a little experience, the recipes should serve as an inspiration for his or her own creativity.□

هكذا من الأصل

Through the lens



"Patriotic young man with a flag," New York City, 1967 by Diane Arbus.

David Mesher

CRITICS, who tend to capitalize on the obvious, have found a disturbing morbidity in the photographs of Diane Arbus since her suicide in 1971, and it may well be there. But this is not the reason why Arbus is considered one of the few great post-war photographers, as is made clear in the retrospective of her work presented in **Diane Arbus** (London, Gordon Fraser. Unpaginated. £6.95 softcover).

Arbus's subjects range from her own conservative, New York, Jewish, middle-class background to the extremes of physical and psychological abnormality for which she is most famous: midgets, transvestites, carnival freaks, and the insane. Taken individually or as a group, her images of the bizarre and the decadent can be seen as obsessive. But a full view of her work reveals a much larger obsession with the variations, not the deformities, of humanity.

"Seated Man in Bra and Stockings," for example, loses much of its perverse effect when juxtaposed, as it is in this volume, with "Man in an Indian Headdress." Or perhaps the second, ostensibly simple portrait of an ordinary American at play gains a little perversity of its own. Either way, the viewer is struck less by the oddity of the subject than by the clarity of the photographer's vision, which by necessity focuses on the weird and the unusual to suggest their presence in the common and the mundane.

Arbus was a consummate technician and the prints in this volume reproduce her exacting tonal qualities and sense of lighting and composition. Insofar as photography can be an art, Diane Arbus was one of the great modern masters.

BUT photography is most often not art, though even as a tool or craft it can create beautiful and striking effects, as in **Magnifications: Photography with the Scanning Electron Microscope** by David Scharf (New York, Schocken. 119 pp. $24.95 hardcover). Scharf has been making these eerie images for some time, and many — like the hallucinogenic closeup of a cannabis leaf, the plant from which hashish and marijuana are derived — have been widely reproduced.

Scharf's subjects are mostly plants and insects. Up this close, the most ordinary coleus leaf becomes an alien landscape, the common house fly a complex and menacing wonder. As a tool of education, photography provides us with different ways of seeing and experiencing the world around us. The photographs in *Magnifications* offer an incredible view of nature's depth and intricacy.

THE MOST common professional use of photography is in journalism — the pictures we see in newspapers and magazines. The **Best of Photojournalism 2** (introduced by Harry Reasoner. New York, Newsweek. 256 pp. $9.95 softcover) is a collection of photographs which appeared in American publications in 1976. The result is something like a gigantic issue of *Life Magazine*, which folded precisely because there's not much market for collections of straight photojournalism. Individually, most of the pictures in this book are unremarkable; together, they evoke memories of events from two years ago — too distant to make any impact, too recent to produce any feeling of nostalgia. A quick look through this one is sufficient.

ISRAEL BY ISRAELIS, edited by Boaz Boris Karmel (Tel Aviv, Concept. 96 pp. No price listed), is a selection of "serious" black-and-white photography — as distinguished from the snapshot, photojournalistic, and travelogue varieties — by Israelis and often with Israeli scenes as the subject. The hundred or so prints included were chosen, we are told, "from over a thousand entries by a jury of five." There are no details to substantiate this suggestion of an open competition, no sponsor or dates are given, and the judges aren't named. Nor do I find it encouraging that so few photographs were entered, and that such a high percentage were published. Added to this is another disturbing statistic: nearly half of these pictures were taken by only six photographers.

As it turns out, quite a few of the pictures *are* of the snapshot, photojournalistic, and travelogue sorts. And a large number of the photographers, including Drora Spitz and Meir Levavi (who each contributed nine or more photographs to the book), and the editor Karmel himself, seems to be addicted to darkroom gimmicks like negative printing, solarization, photolith film, and texturizing.

It is unfair, of course, to compare the local efforts with those of Diane Arbus. But it is also instructive, and the photographers of *Israel by Israelis* should study her gimmick-free mastery of both the camera and the darkroom. The designers of *Israel by Israelis* might benefit from a look at *Diane Arbus*, as well. In the latter, as in a gallery, the prints are exhibited on white, with no distractions to clutter the viewer's concentration. In the former, we have a busy mixture of white and black backgrounds, some with contrasting borders, unpredictably arranged on each page.

Even the captions are objectionable. The titles in Hebrew — sometimes corny themselves — are at least those of the photographers. The English titles are often not translations of the Hebrew, but misguided attempts by the editors to be clever or arty. The silliest example of this is a snapshot by Moshe Landshaft, poorly titled in English "So, How About It...?" The Hebrew title is itself a translation of the American advertising jingle, "Let Your Fingers Do the Walking." There are, of course, many excellent photographs in this volume, but not enough to justify the price of admission.

ALL the sins of *Israel by Israelis*, however, are forgiven when we come to **Israel: Faces and Places** (Photographs by Gemma Levine, introduction by Golda Meir. Jerusalem, Steimatzky. Unpaginated. $17.50 hardcover). Mrs. Meir's part in this volume consists of a two-page blurb which could have been written by anyone and in fact nowhere carries her name. We are to understand that these are the former prime minister's words because her picture is found on the opposite page. In fact, that picture is introduction enough to this volume: the knowledgeable and meticulous Mrs. Meir with face averted. As we all should avert our faces, wasting neither time nor money on this book.

There are so many photobooks on Israel — and so many excellent ones — that you might wonder why anything this bad should have been published. The reason is simple: such a book is designed for tourists and our Jewish brethren in exile. Pity the poor tourist; already ripped-off by El Al, the hotels, restaurants, and taxi drivers, he should be spared the indignity of this book. Pity the old *galut;* and send back anyone who is inspired by this book to make aliya.

The text is sparse, I assume, only because the copywriter ran out of clichés (though not before he informs us that native Israelis are called sabras, and "like the fruit of the cactus..." ad nauseum). And the photography, by Gemma Levine of London, is rather run-of-the-mill. But the captions are an outright insult: place names are mangled or inaccurate, and people are misidentified. The American violinist Isaac Stern, for example, who arrived in the States before his first birthday, is described as a "Russian immigrant."□

In the balloon

THE BEST OF EAGLE edited by Marcus Morris. London, Michael Joseph/Ebury Press. 192 pp. £5.95.

Alex Berlyne

TWO RIVAL revivals (I'm so sorry, I'll read that again) of the famous Dan Dare comic strip have been developed recently by different branches of the International Publishing Corporation, apparently without either of them knowing that the other was working on the same idea. This is the sort of thing that happens fairly frequently in what is jokingly referred to as the Communications Industry.

One lean-jawed version of the Pilot of the Future is being drawn in Buenos Aires by Argentinian artists while the other, tentatively entitled Dan Dare and Son, will be drawn in England by John Burns, though credit will be given to Frank Hampson as creator of the series.

Last year at the international comics exhibition at Lucca, in Tuscany, Hampson was named the world's best comic illustrator. Since *Eagle*, for which he had created the character, was taken over by Odhams Press in 1960, Hampson had foreworn the world of the comic strip and had been working as a graphics technician at Ewell Technical College. After he left the magazine, the character was drawn by Frank Bellamy, who became known, after the demise of *Eagle* in 1970, for his "Garth" strip in the *Daily Mirror*, which was always distinguished by its careful draftsmanship and fine composition. Bellamy died in 1976 and "Garth" himself hasn't been looking very well since.

MARCUS MORRIS, the editor of *Eagle*, dreamed up the idea of an entirely new form of comic while he was the vicar of St. James's, Birkdale, Lancashire. He was simply reacting to the over-violent, frequently obscene American "comic" papers which were flooding the bookstalls; writing an article, "Comics that bring Horror into the Nursery," for the *Sunday Dispatch* helped clarify his ideas on the subject.

Morris, a clergyman by training and inclination despite his penchant for fashionable clothes and his having married into The Theatre, felt that the comic strip form could be used to convey the right kind of standards and attitudes to children if these were combined with a liberal dose of excitement and adventure, Hampson was in on the project from the start (Morris had met him at the local art school) and the first contributors included Chad Varrah, another clergyman who was editing the Blackburn Diocesan Magazine for his bishop; Walkden Fisher, a designer for a local toy firm, who did the first "exploded" drawings for *Eagle's* centre-spread; Norman Thelwell, also a Lancashire man, whose comic horsey girls decorate *Punch;* David Langdon, the up-market cartoonist; and John Ryan, the art master at Harrow, who created "Harris Tweed, Extra Special Agent."

HULTON PRESS, the publishers of *Lilliput* and *Picture Post* finally backed the venture, though not without some misgivings, and the first issue sold almost a million copies when it hit the streets on April 14, 1950, the biggest overnight success in British publishing since the launching of *Picture Post* 12 years earlier.

It was a handsome package. Ruari McLean, the eminent typographer, worked with Morris on the design and layout and Berthold Wolpe, one of the great names in European typographic design, lettered the logo. The model for the *Eagle* symbol itself was the top of a large brass inkwell which Morris had bought at the White Elephant stall at a vicarage garden party.

Despite the odor of sanctity it was much livelier and worldly than might have been expected. In fact Marcus Morris put the first issue together in a South Audley Street flat into which he had moved his family when they left Lancashire. He was quite unperturbed when he found that the rest of the block was occupied and used extensively by tarts on the Mayfair beat. It may have been Morris's youth or his chain-smoking that made Hulton's worry more about his credentials as a clergyman than about his abilities as an editor. They checked him up in Crockford's *Clerical Directory*.

MARCUS MORRIS has made a representative collection of all the old favourite *Eagle* features for this anthology, carefully chosen from the magazine's first, and best 12 years. Apart from Dan Dare, the "Cosmic Knight Errant," you can meet once again Jeff Arnold, Luck of the Legion, P.C. 49, Storm Nelson, Harris Tweed, and some of those remarkable back-page popularizations of the lives of saints and heroes, missionaries and men of action.

Order your special bumper Yuletide number now.□

Out of the night

A VOICE FROM THE CHORUS by Abram Tertz (Andrei Sinyavsky). New York, Bantam. 352 pp. $2.95.

David Mesher

THE MAJORITY of Russian readers would probably name Andrei Sinyavsky, and not Aleksandr Solzhenitsyn, as their finest contemporary writer. Solzhenitsyn is, of course, the more famous and, as a critic of the Soviet system, the more influential. But where Solzhenitsyn is a personality, Sinyavsky is an intellect. Where Solzhenitsyn is a polemicist, Sinyavsky is an artist. While Solzhenitsyn has produced a detailed description of the diseases plaguing the individual in Soviet society, Sinyavsky has concentrated more on the patient himself.

A Voice from the Chorus is an excellent example of Sinyavsky's sensitivity and humanism, though it differs in several ways from the fiction he began publishing in the West more than 10 years ago under the penname "Abram Tertz." For one, this is not fiction, but rather philosophical, psychological, historical, and aesthetic musings, rarely more than a few paragraphs in length, mixed with observations of prison life. For another, *A Voice from the Chorus* was almost entirely written while the author was incarcerated in Soviet prisons and labour camps. Composed as letters to his wife, these passages obviously passed the prison censors only because Sinyavsky's deep and complex insights into human nature and art are expressed with superficial simplicity and luckily censors are rarely capable of going below the surface.

In its way, the book is as revolutionary as anything by Solzhenitsyn, but without the pessimism, rage, or despair. Like Camus's fictional stranger, Sinyavsky finds that the most confining and dehumanizing situations can stimulate mental growth and understanding.

Not that Soviet prison camps are portrayed as intellectual havens. The excesses and brutalities are grimly depicted. But it is the resourcefulness of Sinyavsky's response to inhuman cruelties which gives the book its most moving moments and distinguishes *A Voice from the Chorus* from other works about the Soviet *gulags*.

The title comes from a poem by Aleksandr Blok. Sinyavsky means it to refer to the songs, statements, curses, pleas, and jokes of his companions, interspersed among his own thoughts. The author's fellow inmates are not intellectuals, but common criminals: uneducated in their understanding, unrefined in their responses.

We have often heard that when intellectuals and criminals are mixed together in Soviet camps, they all come out talking like criminals. *A Voice from the Chorus* seems to identify its author as one of the common element — criminal heir to the romantic tradition of the earthy Russian peasant. Sinyavsky is not this, of course. But by encompassing both peasant and intellectual, criminal and writer, his book is one of the few works of Russian emigrés and dissidents to treat more than the educated response to the Soviet system.□

Andrei Sinyavsky is currently visiting Israel.

The sabra's lady

ALIYA: A Love Story by Brenda Lesley Segal in association with Marianne Kanter. London, MacDonald and Jane's. 244 pp., £4.95

Matthew Nesvisky

MEREDITH SLOANE, chic shiksa from Philadelphia's upper best side, is sent by New York's Metropolitan Museum, with which she has some vague connection, to check out an archaeological project in Israel. The cool slender blonde with the finishing school finish digs the dig, pitching in with cool blonde enthusiasm. But it's not till she meets Paul New — I mean, Arik — that the sleek blonde amateur archaeologist really gets her rocks rearranged.

Lissome, toothsome Meredith meanders over for a peek at Wadi Kelt, which she doesn't know is the site of secret army manoeuvres, and is immediately arrested by Eliat-stone-eyed Arik, a commando in Israel's Special Forces. Arik immediately Jeeps her over to Jericho for an Arab riot, up Masada for the history bit, and then back to the King David Hotel, where the magical mystery tour ends with bed and breakfast.

From here on it's a hot and heavy love affair, punctuated by the usual number of terrorist attacks. The main question is whether the slender, honey-haired debutante and the steely-eyed seventh generation sabra are going to make it for good. The secondary question is, Who the hell cares?

I mean, one cannot help but *not* care when we have to read such wooden prose describing such cardboard figures. Even the slap- and -tickle scenes come out like this: "With a will of its own her body arched to meet his, seemed to tremble and sigh. And then they were both swimming in the sky, lost in the giving and the taking. And she was whole again."

THE ONLY original thing in this first novel are the excursions into Hebrew. The transliterations are invariably the result of a cauliflower ear. *Mea huse* is a hundred per cent, but *meloim*, which I kept reading to rhyme with *Well, goyim*, had me puzzled until I finally figured out from context that it means army reserves. Then there's Arik, who's repeatedly referred to as a *Gan Aluf*, which Segal translates as lieutenant colonel but perhaps more accurately should be kindergarten champion.

My favourite point in the book, however, is when chic and slender first arrives in Jerusalem and is given the VIP treatment by the Tourism Ministry. Her guide takes her to lunch at *The Jerusalem Post*. Believe me, the *mismon* at *The Jerusalem Post* is no place to take VIPs. Except maybe Bruno Kreisky.

Otherwise, this is a harmless enough romance, and so slight that one can only wonder why Brenda Lesley Segal, who lives with her Israeli husband in Philadelphia, had to call in Marianne Kanter to complete the manuscript (and why is Segal's name on the dust jacket but only Kanter's on the book's spine?).

The publisher also informs us that *Aliya: A Love Story* is one in a series by various hands and which contains such titles as *Shadows in the Fire, Footsteps in the Park, A Crown in Darkness*, and *The Winds of Fate*. But I bet you don't believe those titles any more than I believed the characters in *Aliya*. □

Box-office bombshell

BY THE WATERS OF BABYLON by Nelson DeMille. London, Granada. 480 pp. £4.50.

Martin Sieff

THOUGH I WAS put off by Nelson De Mille's claim that his research for this novel included making a flying model of a Concorde jet with a bomb in its tail to see what would happen, *By the Waters of Babylon* isn't too bad. The characters spring to two-dimensional life with enough cardboard integrity to tell them apart without a scorecard, which is all one asks of the usual weekend thriller.

The time is, as usual, a few years in the future and again, as usual — Israel and the Arab States are about to make peace, only to be Almost Thwarted by a few extremist malcontents.

In this case, the Palestinian terrorists have placed bombs in the tails of two El Al Concorde jets flying the Israeli delegation to the New York peace conference. One gets blown out of the sky — providing the spectacular box office footage that any thriller writer with blood in his veins can see on the horizon. The surviving Concorde, with the regular cast of characters thrown together by destiny, is diverted to Iraq where it crash-lands by the ruins of old Babylon. An exciting time is had by all, as our heroes struggle to hold off the villains until that twentieth century U.S. Cavalry, the Israel Army, arrives.

So here is another tribute to the widely-held myth that all peoples can really get along with only a little effort and a garnish of liberal platitudes. Insoluble problems that have smouldered for decades and centuries can be exorcised in a few hours with a round table and a little common sense; all would be well except for those few extremists whom you can always tell a mile off by their nasty sneers and three eyes.

None of this, however, prevents *By the Waters of Babylon* from being that most satisfying achievement — a thrilling yarn.□

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Turkish soldiers in the Citadel, 1905

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هكذا من الأصل

Earthbound angel

UNTIL Italy capitulated to the Allies in 1943, the quiet little city of Assisi in the centre of the country had been largely untouched by the war. Then the troubles began. Nazis poured into the town as the German army throughout the country braced for the Allied invasion. In the resulting turmoil, Jews fled Rome and other major cities, anti-fascists took to the hills, and suddenly thousands of civilians were in need of hiding places and escape routes.

Soon after, a Franciscan friar of peasant stock, Padre Rufino Niccacci, was summoned by the bishop of Assisi and given an unexpected and dangerous task. A group of Jews had suddenly appeared in the town; Father Rufino was charged with finding a way to get them out of the country.

Father Rufino was an unsophisticated country friar who had never been far from his home village. He had little knowledge of the ways of the world, had small interest in politics, had never seen a Jew before in his life. Yet he accepted the assignment of smuggling human cargo without question.

He succeeded so well with this first assignment that he was eventually put in charge of a vast network of underground activities on behalf of Nazi victims. By war's end, Italy's monasteries and convents were concealing 40,000 Jews, and an intricate underground railway was smuggling many more out of the country to neutral lands. Assisi was at the centre of it all, and Father Rufino was its inventive chief of operations.

In classic *hagana* fashion, the priest arranged for hundreds of forged documents, got Jews transit on German army trucks, slipped food and supplies past the noses of the enemy. At one point Assisi could boast the only convent in the world with a kosher kitchen. And as a final master stroke, when it seemed that the holy village might be bombed, one of the friar's friends successfully forged an order from Field Marshal Kesselring declaring Assisi an open city, which brought about the withdrawal of the Nazis.

Padre Rufino with one of Assisi survivors, Hanna Hirshhof Holon, in 1974 in front of Yad Vashem receiving the title of the "Righteous Gentile"

WHILE THE POPE KEPT SILENT by Alexander Ramati. London, George Allen and Unwin. 181 pp., £4.95.

S. T. Meravi

THERE WERE, of course, some failures. A few refugees were caught and executed, and suspicion at one point fell on Father Rufino. But after a few tense days in solitary confinement, he was released. Immediately he went back to his rescue work.

The hero of this story seems all the more heroic when one remembers that until the war came to Assisi he was a man who had little experience with the world. Indeed, he had lived a lifestyle in which there was virtually no demand for making even the simplest of decisions. Father Rufino's only moment of moral hesitation was over the problem of why the head of his church, Pius XII, had never spoken out against the Nazis. But this was rapidly swept away when the padre realized that his beloved St. Francis would have had no doubts about how to act in the matter of saving a life.

Among the Allied troops who liberated Assisi was a correspondent attached to the Polish Free Forces. Alexander Ramati, today a writer and teacher at Tel Aviv University, met Father Rufino and was fascinated by the story of his rescue operations. Years later Ramati contacted the priest again, got his story down in his own words, and fleshed it out with research that included living in a monastery for a period of time.

Ramati tells the story in dramatic episodes conveyed in swift, clean prose. Verisimilitude is heightened by the construct of Father Rufino as narrator (although it does jar to hear the priest saying, even at an acute moment of danger, "Where the hell is the Mother Abbess?").

We'll have to take Ramati's word for the veracity of such a line of dialogue. Father Rufino, honoured in 1974 as a Righteous Gentile at Yad Vashem, died last year at the age of 66. The last wish of this true son of St. Francis of Assisi was to be cremated and to have his ashes scattered to join those of the Jews martyred in the Nazi ovens.

Ramati's book is simultaneously published in the U.S. by Stein and Day under the title, *The Assisi Underground.*□

Doggerel

LOVE POEMS FROM THE HEBREW, edited by David C. Gross. New York, Doubleday. 78 pp. $5.95.

Evelyn Strouse

BIALIK, Tchernikhovsky, Leah Goldberg. Hebrew poets whose names are on the tongue, whose words are in the heart. And two dozen more, including Rachel, Shimon Halkin, and Judah Halevy (who surely sang with voices sweet and lyric). Add to these the lilting cadences of *Song of Songs*, a sprinkling of *Proverbs*, bind them in white and gold, entitle them *Love Poems from the Hebrew*, and you've got a surefire winner. Or so they thought at Doubleday. The fact is that these translations are so bad and the editorial selections so inappropriate (or naive; it's hard to know which), that the volume is a travesty.

Love poems, indeed. Is the reader not lured into expecting verses moonsoft, tender, passionate, hymning beauty and romance? Well, try this, by S. Y. Agnon:

Father's gone far, far away
And taken with some cash,
Gone to a place where lads learn Torah
For to find his girl her match.

If that's love poetry, if, in fact, it's poetry I prefer Popeye. Nor is this an irresponsible example, as by no means the worst stanza from a sonnet by Leah Goldberg attests:

If callously you let my heartblood drip,
If like a slut you had me grieved, insulted,
Not thus would my hurt feelings have revolted,
Nor my defiance be so bitter, crisp.

The poems provide their ringing self-criticism. Objective comment seems unnecessary. Of the eleven poems by which Bialik is here represented, for example, none retains the slightest flicker of grace or lyricism. In his hectic quest for rhyme and rhythm the translator has managed to overlook the poetry:

In the woodland I was roaming
When I first descried her;
She was saunt'ring 'mid the lotus,
And I slyly eyed her.

FORTUNATELY, the editor, who is said to be a book publishing consultant, has not tampered with the fragments from *Song of Songs* or *Proverbs*. This appears to be not so much good judgment on his part as inability to find someone willing to compete with the King James version. As a matter of fact, Mr. Gross writes his book's obituary in the preface, declaring that "the theme of love remained vivid through the centuries of Jewish life," and illustrating this filament of folk philosophy with a Yiddish proverb: "Love tastes sweet, but only with bread." He has been concerned to give us the soggiest of loaves.

It should be noted that Shraga Weil, an Israeli artist, illustrated the volume. As the man says, I don't know much about art, but I know what I like, and I don't like elongated, frizzy-haired mice nuzzling each other. □

Heavenly powers

ONLY IN RECENT years have scholars begun to distinguish between Gnosticism as an independent religion and the pervasive gnostic influence on both Judaism and Christianity. For the myriad Gnostic sects that flourished in late antiquity, this world was the creation of a secondary, evil god, known as the Demiurge. But the earliest gnostic heresies in Judaism posited two complementary powers in heaven, rather than two opposing powers.

The Gnostic dualism of opposing powers in heaven has long been incorporated into Christianity in the guise of the duel between God and the Devil. Remnants of Jewish speculation similar to this dualistic heresy have survived in the concept of the Shekhina, the feminine Divine Presence who went into exile with Israel at the time of the destruction of the Second Temple. Naturally, the Talmudic sages were alarmed by any form of dualistic heresy, for any notion of two powers in heaven seems to threaten the concept of monotheism. Yet evidence exists of a simultaneous attraction to the early Jewish variant, which proposes two complementary powers, and this ambivalent situation has long needed just the kind of impartial, scholarly perspective that Alan Segal presents in *Two Powers in Heaven.*

Gershom Scholem was one of the first to treat this subject in depth in his book *Jewish Gnosticism, Merkabah Mysticism and Talmudic Tradition.* Scholem saw evidence in the esoteric Hekhaloth texts, which describe the journeys into heaven of sages such as Rabbi Akiba and Rabbi Ishmael, of the existence of gnostic traditions in Judaism during the Talmudic period. For while the rabbis certainly rejected any implication that there were two powers in heaven, at the same time there were Jews who attributed almost unlimited powers to such figures as God's principal angel, Metatron (whom Enoch became when he was translated into heaven) and the Messiah.

EARLY RABBINIC REPORTS About Christianity and Gnosticism By Alan F. Segal. New York, E. J. Brill. 299 pp. $35.

Howard Schwartz

In *Two Powers in Heaven* Segal considers the legends attributed to these figures — in particular those related to Metatron, who is described as the heavenly scribe, the attendant of the Throne of Glory, the Prince of the treasuries of Heaven, the ruler and judge of all the hosts of angels, and executor of the Divine decrees on earth. He concludes that these legends do serve to disguise the gnostic impulse in Judaism.

SEGAL offers as evidence of rabbinic awareness of this kind of Jewish gnosticism the famous Talmudic passage about the four sages who entered Paradise. Of the four, three were destroyed by the endeavour. Ben Azzai looked and died, Ben Zoma looked and lost his reason, Elisha ben Abuyah, who became ostracised for views that were almost certainly gnostic and were referred to only as "Aher," (Another) "cut the shoots", which is interpreted to mean that he became an apostate. Only Rabbi Akiba "departed in peace." For centures this passage has been used to argue against the kind of mystical exploration that the ascent into Paradise symbolizes. Yet this same passage also served to inspire what are known as the Hekhaloth texts that describe this and other heavenly journeys.

In the best of these Hekhaloth texts, "3 Enoch or the Hebrew Book of Enoch," which was translated into English in 1928 by Hugo Odeberg, there is an imaginative description of the very incident that might have transformed Elisha ben Abuyah into an apostate.

Arriving in the highest heaven, Elisha beholds the angel Metatron seated upon a great throne and says: "There are indeed two powers in Heaven!" But having made this dangerous assertion, the text immediately denies it by having a divine voice command that Metatron be whipped with 60 lashes of fire, to demonstrate that God is all-powerful after all. This passage was meant to serve as a rabbinic warning against Jewish sectarians whose existence the rabbis could not deny.

The ambivalence embodied in both the rabbinic attitude towards Elisha ben Abuyah, whose commentaries were quoted even while he was ostracized as an apostate, and in this passage from "3 Enoch," are offered among others by Segal as evidence of a larger Jewish ambivalence towards this question of a second power. For while there can be no doubt about the rabbinic commitment to monotheism, at the same time there was an undeniable tendency in Hellenistic Judaism to formulate a conception of the cosmos in which angels such as Metatron carried out divine decrees, because God Himself was too transcendent to interfere in the material world. In the process these angels accrued powers that in theory approached those usually attributed only to God.

PSYCHOLOGICAL studies, in particular those of Carl Jung and his disciples, have proposed that the polar nature of the Unconscious is at the root of many of our perceptions, including those of the divinity. In fact, Jung himself has been accused of being a gnostic, but it is far more likely that he simply discovered the psychological basis for the attraction of gnostic beliefs. The lasting strength of Judaism has depended to no small extent on the ability of monotheism to reconcile these inevitable opposites, and in the rabbinic texts presented in *Two Powers in Heaven* this struggle is considered from its inception.

Both in his discussions of early rabbinic texts and of the extra-rabbinic evidence, such as the Hekhaloth texts as well as Christian and Gnostic texts, Segal manages to put these difficult but important issues into a remarkably clear perspective, and to demonstrate that the Jewish gnostic vision is at its base unified, like two trees that share a common trunk but branch off at a certain height. No better introduction and discussion of these gnostic heresies exists, and for this reason Segal's book should be welcomed and read.□

THE JERUSALEM POST 30 YEARS AGO

Israel's hold on the Negev became militarily unbreakable when the Egyptian forces in the Tegart Fortess at Iraq El Suweidan, from which they had pounded kibbutz Negba mercilessly for months, was besieged and compelled to surrender. With the Arabs beaten in the field, the struggle moved to the corridors of power, as Dr. Ralph Bunche, the Mediator, submitted peace proposals to the Security Council.

The Jerusalem Post was known as the Palestine Post until 15 April, 1950.

Jerusalem, November 6-12, 1948.

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL
Tuesday, November 9, 1948
Heshvan 7, 5709. Moharrem 8, 1368

Britain's anger

BRITISH anger at Brigadier General Riley's plain speaking to the Arab delegations in Paris seems genuine enough and is therefore the more interesting. Mr. Bevin and Mr. Beeley may feel chagrined at te proof supplied recently in Galilee and the Negev that the Arab States are broken reeds, but however tightly they may be trying to shut their eyes to the facts they surely cannot expect successfully to throw dust in others' eyes. Yet, the most astonishing part of the astonishing business is that this is precisely what they are trying to do. Everybody knows that the Arab States have been defeated in the field, and reports from Arab capitals indicate that they are in danger of suffering defeat at home, too — the financial crisis referred to by the Iraqi Prime Minister is clear enough.

But Britain knows, too, that facts can sometimes be ignored. It is a fact that the Arab States invaded Palestine in defiance of a United Nations decision. Indeed in his frank statement yesterday the Iraqi Premier made no bones about the Arabs' attempts to foil the U.N. It is not what is done but what is said that seems to count in international politics, and it has not yet been said by the competent body, the Security Council, that the invaders are aggressors. As far as action against them is concerned, therefore, the Arab States did not, as matters stand, officially defy the United Nations. And now comes Brigadier General Riley, a soldier not given to the refinements of diplomatic usage, and says the unsayable, thereby making it more difficult for anyone to continue ignoring the facts. That is his error, and the cause of Britain's sharp annoyance. For the British Arabophiles, who have devoted their careers to proving to the Arabs how valuable Arab friendship is to Britain, refuse to admit it is their Arab allies who are dependent financially and politically, not to say militarily, on Britain and on the West.

Mediator's proposal

PARIS, Tuesday, November 9 (AP). — The suggestions made today by Dr. Ralph Bunche, to a private meeting of the Security Council, were made in the form of a resolution which reads as follows:

"The Security Council, having decided on July 15, 1948, that subject to further decision by the Security Council or the General Assembly the truce in Palestine shall remain in force...until a peaceful adjustment of the future situation of Palestine is reached:

"Recognizing that in the nature of the case, the truce though of indeterminate duration, is a first stage in the effort to restore peace to Palestine, and that the transition from truce to a definite end to hostilities is an indispensable condition to an ultimate peaceful settlement of the basic political issues;

"Desirous of facilitating such transition at the earliest possible date; and

"Determined that the situation in Palestine constitutes a threat to the peace within the meaning of Article 29 of the Charter;

"Calls upon the parties directly involved in the conflict in Palestine in order to eliminate this threat to the peace, to undertake immediately through the good offices of the Acting U.N. Mediator on Palestine.

(A) the settlement of all outstanding problems of the truce in all sectors of Palestine;

(B) the establishment of an armistice involving

(1) the separation of their armed forces engaged in the conflict in Palestine by the creation of broad demilitarization zones under UN observance;

(2) such ultimate withdrawal and reduction of these forces as will ensure the restoration of Palestine to peace-time conditions.

"Requests the parties and the Acting UN Mediator on Palestine to submit to this Council frequent reports on the implementation of this resolution."

General William Riley

Gen. Riley's blunt talk

PARIS, Monday November 8. — British officials today protested angrily to the U.N. Headquarters over the disclosure that Brigadier-General Riley, Chief of the U.N. Truce Observer Team, had told the Arabs that they had lost the war in Palestine.

These protests have touched off important-behind-the-scene developments at the UN:

(1) Mr. Marshall conferred privately with General Riley.

(2) British officials, led by Mr. Harold Beeley, the Foreign Office's Palestine expert, conferred repeatedly with Dr. Bunche and the Acting Mediator's aides.

(3) Authoritative sources indicated that Dr. Bunche had decided to issue a statement denying that General Riley, in his extraordinary private huddle with Arab U.N. delegates on Saturday night, had reported the war was over. The General's meeting with the Arabs had followed his lengthy meeting with Dr. Bunche earlier on Saturday, at which the U.S. Marine Corps commander had given a report on the military situation in Palestine.

At both these conferences, General Riley is reported to have minced no words.

At a press conference this morning, a British spokesman disclosed that the British were upset over the General's report and intended to ask Dr. Bunche for "clarifications."

The result was a series of talks between Dr. Bunche, British officials and presumably General Riley. There are unconfirmed reports that the U.N. Secretary-General, M. Trygve Lie, had suggested that the General gave the Arabs a frank picture of the military outlook in Palestine.

Security Council meets in secret session

PARIS, Tuesday, November 9. — Doctor Bunche's plan for replacing the truce in Palestine by an armistice was laid before the Security Council in secret meeting today.

Though not submitted to the Israel delegation, the proposals were published and a source close to Mr. Shertok said that he did not like the plan and had indicated the fact to Dr. Bunche. The Security Council will continue its closed session tomorrow morning, with the participation of Dr. Bunche and Brigadier-General W. Riley, Chief of Staff of the Truce Observer team.

The Council was to have debated publicly the truce violations in Palestine, but this was postponed in order to hear Dr. Bunche's plan privately. A British spokesman, said that the Council had decided to take up the question of the fighting in Galilee, already postponed twice, at a public session as soon as possible.

Bunche Outlines Situation

Dr. Bunche is understood to have outlined in a 45-minute speech the present military, economic and psychological situation and is reported to have asserted that Israeli forces appeared stronger and better placed than the Arab armies.

According to French sources, Dr. Bunche said that from a psychological point of view, both the Jews and Arabs tended to look upon the truce as a respite to improve their positions, and declared that the problem was to get both sides to look upon it as a step toward peace.

Michael Comay

Comay's criticisms

By JESSIE Z. LURIE
Palestine Post Correspondent

WASHINGTON, Wednesday, November 10. — Mr. Michael Comay of Israel's UN mission, is scheduled to meet Mr. Lovett at the State Department today to ask him point blank how American action in Paris squares with the Administration's stated policy on Israel.

President Truman states his policy, but from the way Mr. Marshall and Mr. Lovett carry it out, it seems to come out differently. The Israel representative wants an explanation for this.

Furthermore, according to Mr. Comay, Great Britain wants to bring Israel into direct conflict with the U.N.

Mr. Comay said that "more than one Arab nation had made peace overtures to Israel." (He declined to name the nations involved.) He added that hopes of a settlement were endangered by British policy in the Security Council.

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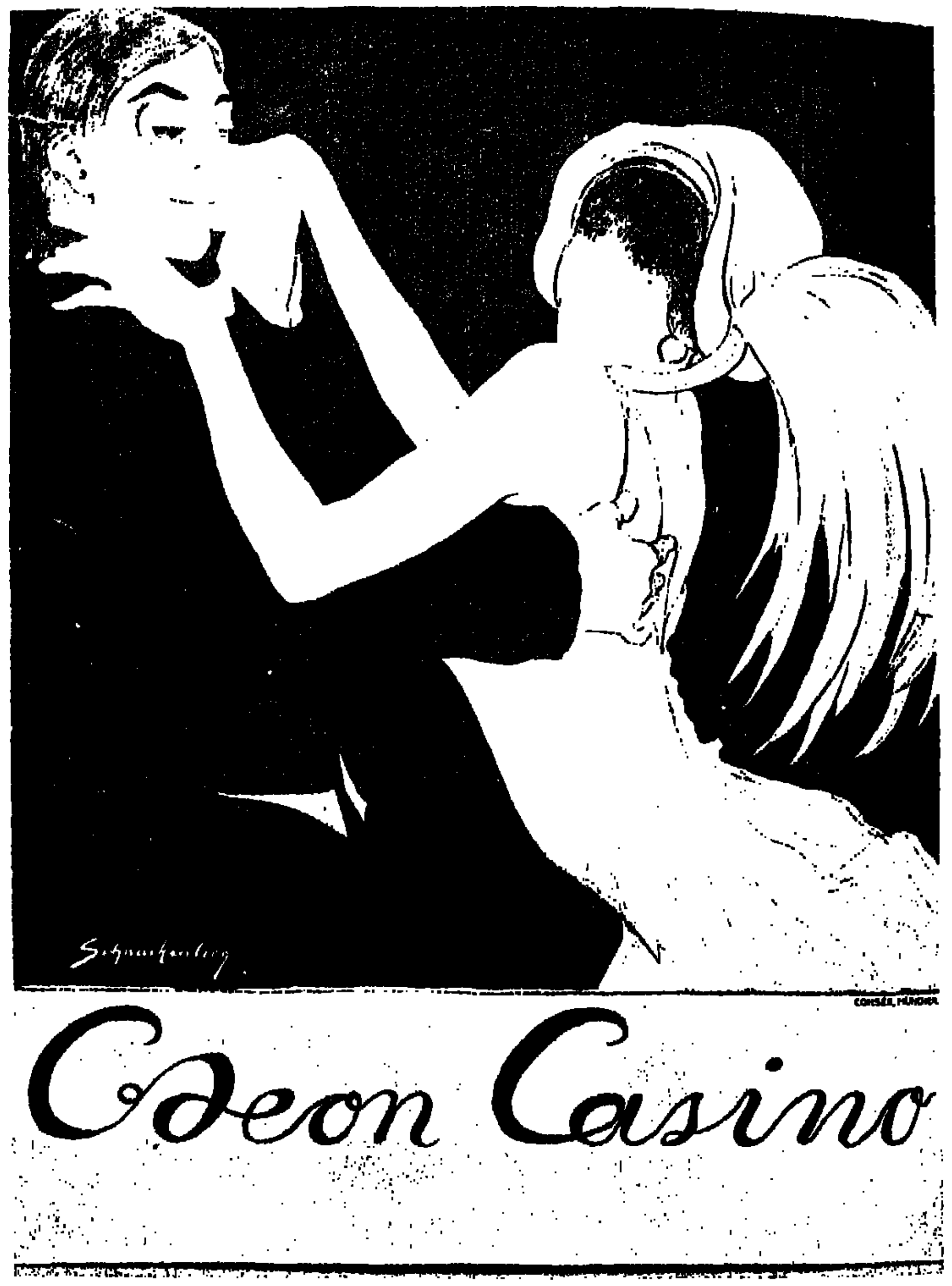
Lucien Bernhard: poster for Dresden car sales, 1913. (Israel Museum).



Heyday of the POSTER

Above: Meir Ronnen's favourite poster: Schnackenberg's elegant design for a Munich dance casino, date unknown.

Meir Ronnen

SOME 100 delightful posters from the turn of the century are now on show at the Israel Museum's Palevsky Design Pavilion, most of them from Germany, as well as Austria, Czechoslovakia, Russia, Holland and Italy. There are also two superb lithographic covers for 1896 issues of Harpers Bazaar, by America's Edward Penfield. They are donations from the collection of Rudolph Berman and were printed between 1896-1914. Nearly all of them are remarkably effective as commercial messages as well as being "artistic": the typography is brief and bold; the treatment of the figures equally so. Since the advent of TV and the development of the mass-circulation newspaper, the poster has become a dying art. This period — and the decade before — was perhaps its commercial-artistic heyday.

Regrettably, this beautifully laid-out show omits the real early development of the poster, which flowered in France, partly thanks to the discovery of Japanese *ukiyo-e* prints with their bold designs and bolder colours, and partly thanks to the discovery of lithography (all these posters were also printed from giant lithographic stones). Before most of the posters in this show had been made Andre Mellerio had already published his definitive *La Lithographie originale en Couleurs* (1898) and the colour revolution had already become a popular movement, a welcome relief from the brown sauces of salon painting.

There was an immediate interaction between French poster art and French painting. Artists like Toulouse-Lautrec and Signac produced posters which were works of art; so did many of the Nabis. It was Lautrec who made the first lithographic poster, in 1891. In Germany and Austria, the poster artists who followed were influenced not only by what had happened in Paris, but by the designers and painters of the Viennese and Berlin Secession, with their *art nouveau* overtones. There are posters for some Secessionist exhibitions in this show. The popular success of the posters in turn encouraged many painters to experiment with bold, flat shapes of vibrant colour.

The outbreak of the Great War put an end to the style of poster seen here. Post-war posters soon fell under the influence of suprematism and art deco and even surrealism. The poster artists took their cues from the painters.

The French poster pioneer Cheret first produced posters from woodcuts before lithography came along. Two other leading poster artists, his German colleagues Lucien Bernhard and Ludwig Holbein, are both represented in this collection. Theirs was a noble mission. They aimed not only at selling, but at ennobling new everyday images like planes and cars; and also at refining popular taste. How well they succeeded can be judged from the fact that we still see most of their efforts as art; while their works, once also intended to provide art for walls at prices within the reach of all, now fetch huge sums.☐

Edward Penfield: cover for Harper's, 1896, also a lithograph.

Litvinovsky: "Man and woman," lithograph (Arta Gallery, Jerusalem).

Lust for life

PINHAS LITVINOVSKY is one of Jerusalem's marvels, 87 and still painting with all the vigour and fury of a young man. The large canvases on show, products of the last few years, are not for sale. But they are the meat of an exhibition that launches a new set of lithographs Litvinovsky recently painted onto zinc plates at the famous Mourlot Lithographic studio in Paris.

Litvinovsky is best known here as a painter of portraits of the famous — bold, colourful but rather slick likenesses, some of them done from photographs and left with a deliberately sketchy and unfinished look, a quality that characterizes all his work. Much of his oeuvre, like some of his new canvases, is indeed unfinished, as though he was not quite able to resolve his ideas, or was afraid of doing so.

Apart from a few sentimental and over realistic canvases of idealized women and children, most of the new paintings are semi-abstract-expressionist and concerned with what Litvinovsky calls the "source of life." As far as I can make out, the masses of figures might well be enjoying group sex; in any case, the sexual element is palpable. Thirty years ago, Litvinovsky was described by one critic as a Rouault without the melancholy. These canvases, like much of his later work, draw a great deal on Picasso. But it is their *bravura* that holds one.

The lithographs are typical Litvinovsky genre scenes, figures from Mea Shearim caught in lanes and rendered with dash but a hint of formula; though there are several luscious young women that show not only great virtuosity, but, as with Picasso, a hunger for life (Arta Gallery, Akiva 4, J'lem).

MOSHE ALONI, who began his career at Bezalel over two decades ago, offers fresh and lively abstract-expressionist wash-and-crayon works on paper that are a summary of the Israeli wing of this movement. Despite their skill, it is all too easy to identify elements of Raffi Lavie, Arie Aroch, Aviva Uri and even Alima. At the same venue, ARIE AZENE goes off on a new tack with near-*trompe l'oeil* simulations of French *fin d'siecle* "family albums," rendered in pencil, crayon, pastel and washes. The illusion is not successfully complete and the exercise seems pointless (Printers Gallery, 23 Rambam, J'lem).

ALIZA THOMAS of Beersheba shows works on paper, many worked-over etchings, as well as others in which the paper is torn, overlayered and sometimes sewn. In one case, she has pulled and moulded her own pulp. But gimmicks are useless when an artist fails to solve compositional problems. Thomas is full of interesting compositional ideas, but brings few of them to any sort of fruition. Hardly any relate to the areas of white remaining around her works. Her signature also gets in the way (Nora Gallery, Maimon 9, J'lem). From tomorrow till Dec. 4.☐

MEIR RONNEN

ART ON THE FRINGE

IN 1973 I described MIRIT COHEN'S drawings as a multi-levelled art, containing lines that amble and float as well as scratch and puncture the paper's surface, simultaneously defining and destroying cryptic signs.

Five years later, three of them spent studying and working in New York on a grant from the American Israel Cultural Foundation, her artistic propositions have remained intact. What has developed is the intensity of her thinking and the richness of her imagination. Her art is now on the verge of becoming something else entirely.

Off the wall and off the paper, Cohen has arranged the gallery floor like a fine Flea Market, filling it with multi-dimensional drawings and hand-crafted "things." They are rich in Kabbalistic metaphor, mysterious in their totality.

Using thin wire and wrapped chunks of broken glass, polyester and copper electric wire separated from the plastic insulation, Cohen codifies (like in her pencil drawings) a secret language with tied loops, curls, bends and knots. She has no desire to organize the scores of these tiny units into set, formal, compositions; they are placed at random. She prefers each piece to be its own master, to function as a letter form within a pictorial alphabet. In this way, they are related to her homiletic exercises lettered onto the gallery wall.

Created with the intention of investigating a physical activity and not the "making" of art, Cohen's work typifies the ideology of pure process. Beauty, aesthetics, sensitivity and even intellect don't come into it. Her involvement is with "activity," with transmission, and with changing thought into action, order into chaos and "this into that."

It would be easy to cast Mirit Cohen's work into the junk yard and classify it as cannibalistic anti-art. However, because of its pronounced visual silence it transmits weird vibrations: an electrified psychological current zaps between object and spectator, creating an unquestionable dialectical confrontation and forging a curious, yet palpable, art experience (Julie M. Gallery, 7 Gilkson, Tel Aviv).

Mirit Cohen: objects, detail (Julie M. Gallery, Tel Aviv).

STEFFA REISS'S abstract pastels on paper are dramatized by a multitude of linear rivulets punctuated by amorphic shapes. Drawing with a full colour range that centres on the lighter tones of orange, red, blue and green, Reiss moves her hand intuitively all over the surface, creating densely populated images that recall biomorphic slide sections and scenes from nature. Recycled variations of cellular structures, glutinous substances, aerial map coordinates and thick vegetation are recurring themes. Flat-planed serigraphs show reductive sections of the planet earth exposing both its surface and subterranean patterns (Old Jaffa Gallery, 14 Simtat Mazal Arie, Old Jaffa). Till Nov. 22.

MOSHE GAT'S figurative sketchbook drawings capture the essential characteristics of goats, doves fishermen, clowns and Beduin. Laden with India ink, his brush deftly skates across the pad without hesitation. If one can manage to ignore Gat's need to emotionalize by exaggeration, one can appreciate his skills. This show is topped with "on-the-spot" drawings of the *Corrida*. The Plaza de Toros is brought to life with flashes of bulls, matadors and Spanish dancers (Guy Art Gallery, 5 Frug, Tel Aviv). Till end Nov.

JUDITH ASHER was born in Bulgaria, came to Israel in 1948 and is a graduate of Tel Aviv's High School of Painting. Her current exhibition is a "fruity" one, laden with trivial pictures of romanticized apples: big ones, small ones and tiny ones. Composed singly or by the kilo they are coloured in acidic tones of purple, green, pink, violet and blue. Asher's bin of Golden Delicious and Jonathans is a total bore and indicates only slight talent and imagination. There is certainly no relation between her musical titles (Requiem, Sonata, Suite, etc.) and the facts before our eyes (Safrai Gallery, 23 Gordon, Tel Aviv). Till Nov. 19.

The two-man retrospective of semi-figurative paintings by MOTOLA AND ABRAVANEL shows the former's reliance on both primary, from-the-tube pigment and sharply dissected compositions needed to bring off his expressionistic portrayals of orchestras and soloists. The latter encapsulates drawing of Gothic interiors and figure groups into the principles of synthetic cubism, using a palette of sombre, murky, tones. Abravanel also shows satisfying watercolour illustrations sketched from observation that bring Hong Kong, Kyoto, Bangkok and Peru into focus in an informative picture-book style (Bet Imanuel, Ramat Gan). Closes tomorrow.☐

GIL GOLDFINE

Bosch without the horror

JAN TOM VAN DEN BERGEN does oils on wood and canvas, a few mixed techniques and gouaches. His content can be easily summarised: Bosch, minus the horror, converted into fantastic realism with a good deal of humour, and bright sun lit moonscapes peopled by strange, jolly and innocent (or are they so innocent?) animals. In a "Rainy Day" he contrasts air travel in the sky with a children's nursery indoors. Coloration is unexceptionally clean, high-toned and gay ("Twilight" is really noon) and, on the whole, his best work consists of canvases replete with his various small figure motifs, but which are at the same time very spatially composed. (The Place, Haifa). Till Nov. 18.

MORDECHAI MITTELPUNKT shows oils and ink drawings. The oils, land and urban scapes are painted in slabs of definite colours but are raw and unpolished. The ink drawings are far superior. Heavy linear shading gives the appearance of subjects obscured by rain but yet made visible by the white areas. Still better are the apparent landscapes, now formalised more successfully than in the oils and looking almost abstract in their clean delineation and perfect spatialism. (Abba Khoushy Community Centre, Haifa). Till Nov. 17.

ILANA ZIMHONY shows oils, watercolours and etchings, all landscapes. The oils and watercolours can be taken together for similarity of style. Both media, employing a very pale monotonous yellow, carry the pallidness into the subject which at first sight, may look abstract. Nevertheless she keeps a firm grip on her composition, the motifs seemingly swaying and yet held in place. Construction decides the subject, e.g. the curve of the mountain bend (6). At times one would like to see more emphatic clarity as in "Marine Scape" (25), and more of those introducing a deep violet to counter the yellow. The etchings are quite the opposite. Her line has a bite and ink is plentiful. (Beit Chagall, Haifa). Till Nov. 22.☐

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Best foot forward

AN ARMY may march on its stomach, but the entire population stands on its feet. Few parts of the body have as great an influence on one's general well-being.

If your feet are aching, do you need a pedicure, a Scholl shop, a chiropodist, a podiatrist, surgeon, or an orthopaedist? The correct answer may be any of the above, depending on the nature and severity of your problem.

In few fields is the confusion in terminology so marked -- with the possible exception of eye care, with its opticians, optometrists, oculists, ophthalmologists, ophthalmic opticians, *etc.*

The Health Ministry is formulating a draft law which would define and regulate para-medical professions, *also known as "allied* health professions." One of these is what the Americans call "podiatry" and the British call "chiropody," dealing with foot ailments.

A podiatrist is not a medical doctor, but in the U.S. and Australia, the term signifies completion of a three-year university course and a year's internship. The podiatrist in those countries provides a variety of treatments, from removing corns and bunions to correcting certain deformities of the foot by operations. But he may not, for instance, perform an amputation.

In England, the profession is called chiropody, but the standards are not as clear-cut, and in Europe they are considerably lower, according to local fighters for recognition of the profession here.

AT PRESENT, there is no Israeli training course for podiatrists or chiropodists, and immigrants with such degrees have difficulty obtaining recognition to work in their fields. The term "chiropogy," by the way, may be correctly pronounced with a "ki" or "shi" or even "kye" at the beginning, but never "ch" as in "church."

In the absence of clear standards for foot care professions in Israel, *anyone can hang out* a shingle reading "pedicure," which literally means either "care or treatment of feet, especially of toenails" or "person who practises this." There is no diploma or qualifications required by law. The only legal limitation is a business licence from the relevant municipal authority. The municipal authority is supposed to enforce sanitation standards, subject also to the higher authority of the Health Ministry. (In reality, some pedicures work at home, with no business licence.)

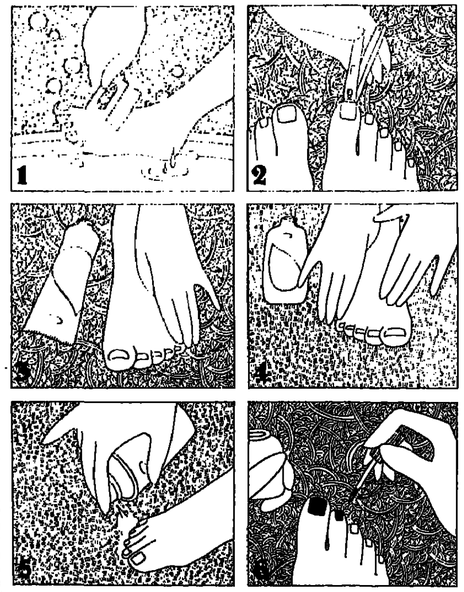
Otherwise, there is no limitation on a pedicure "so long as the person does not give medical care, which includes physiological care of the body or mind, or the prescription of medicines," according to a spokeswomen of the Health Ministry.

But this seems vague. Is the removal of a corn ("horny place, especially on foot, extending into subcutaneous tissue") or a callus ("hardened skin") considered physiological care of the body, or is it not?

In discussing those professions, people in the field tend to say that pedicure is a "cosmetic procedure" while chiropody involves "the health of the foot."

Yet I don't know anyone who goes for a pedicure because of how the feet look, but because of how they feel. A better definition of the pedicure's aim would be "foot comfort" rather than cosmetics.

Just where the pedicure's role ends and the chiropodist's (or podiatrist's) begins is a matter which should indeed be clearly defined by the health authorities.



Scholl-London's "Steps to a home pedicure." (1) wash feet, (2) clip nails straight across, (3) remove hard skin with a callous file, (4) massage with foot cream, (5) use special foot spray, and (6) varnish nails, applying base coat first.

MARKETING WITH MARTHA

THIS WAS brought home to me sharply over the past week as I began to look into the recently expanded operations in Israel of the international company known as Scholl.

Most people still know the firm by its original name, "Dr. Scholl." The company, however, dropped its "doctor" six years ago, reportedly to spruce up its image into something less concerned with ailments and more concerned with comfort and beauty. I learned this from the local manager of Gadion, which is a new import firm run as a subsidiary of Scholl's British branch. Jonathan, ("Johnny") Arnon is a Jerusalemite originally from Manchester, but he runs the business from Tel Aviv (43/45 Rehov Kibbutz Galuyot.

Yes, there was a Dr. Scholl. He first got into feet in the American Midwest in the latter part of the last century. As a rural cobbler's apprentice, he saw that a minor foot ailment could prevent a farmer from pursuing his livelihood. At 18, he decided to study medicine, and at the end of the century established the Dr. Scholl foot care company in Chicago. He is also credited with inventing arch supports.

A decade later he dispatched his brother to England to found the British branch of the company, and it today directs the operations throughout Europe, the Middle East and the Far East. In England, Scholl is a major supplier of foot care products to the National Health scheme, and reportedly controls 80 per cent of the market in support hosiery. Its sandals and shoes are well-known and have many imitators.

There have been imports of Scholl products into Israel on a limited scale for many years, with a shop in each of the main cities authorized to use the "Dr. Scholl" name. The shops in Jerusalem and Tel Aviv still exist under the able management of descendants of their founders. The Haifa shop, however, has changed ownership, and the new owner has no authority to continue using the name Scholl, according to Gadion's Johnny Arnon, who is responsible for all the company's interests in Israel. He says that legal steps are being initiated against the owners of the Haifa shop.

IN CONTRAST, Arnon is more than satisfied with the modernized Jerusalem Scholl at 50 Rehov Yafo, and says the Tel Aviv shop at 37 Rehov Allenby, which still uses the old "Dr. Scholl" name, is capably run by Ruth Rothotz despite its old-fashioned premises. Both shops date back to the 1930s.

The Jerusalem Scholl is run by Rahel Hanoch and Lucy Korech, who are cousins and who trained at Scholl in England in addition to their apprenticeship in the family shop here.

In a telephone interview, Mrs. Korech read out the title of her Scholl course diploma, which is "degree in practipedics." She considers this the equivalent of a degree in chiropody, which to her means slightly less than podiatry but more than pedicure. England's official College of Chiropody requires a two- or three-year full-time course. Mrs. Korech studied at Scholl in London for only six months, but has years of practical experience here.

Scholl shops use the common term "pedicure" for basic foot *care, which includes removal of* simple calluses and corns. At the Jerusalem shop, this costs IL65. The price for pedicure in Israel ranges between IL50 and IL75.

In Tel Aviv, however, you can get a pedicure from pedicure trainees for as little as IL24 at Salon Diana, the Israel Institute of Hairdressing and Cosmetics. The subject is taught there in a three-month course, of four hours thrice weekly. Most of the trainees are married women who want convenient part-time work. The Diana school, at 4 Rehov Yodfat off Dizengoff, gives a diploma but this has no official status. Ruth, who teaches there, says she would like to see the authorities establish standards for studying pedicure.

THE GADLON firm which represents Scholl in Israel is interested mainly in disseminating Scholl-made products, either at Scholl shops or elsewhere.

There are four types of products: (1) foot comfort aides, such as foam-cushioned inner soles and protective paddings and plasters; (2) cosmetic items to soften the skin; to remove rough and calluaed skin, and to deodorize the feet; (3) so-called "medical" items such as ingrown toenail treatment and athlete's foot powder, and (4) footwear and hosiery.

The latter include something called the "Exercise Sandal," a wooden or leatherette clog which is designed to force the toes to grip the sole as you walk, thereby supposedly improving the circulation of the legs. It is recommended for salespeople, housewives, and others who stand a lot. The sandal prices range from IL495 to IL695 plus VAT.

Beginning in December, the company will also bring in Scholl shoes for women, in sizes 34 to 43, including half-sizes and six different widths. These are lightweight walking shoes made of a two-way stretch weave of deerskin and calfskin to give flexibility and comfort supposedly even over bunions. They will sell at better shoe stores, and will cost IL1,000 to IL1,200 plus VAT.

While they are not as old-maidish as most so-called "orthopaedic" shoes, even the importer realizes they will mainly appeal to "women over 30." "But never mind," jokes Johnny Arnon philosophically. "We can't lose. If women choose to wear ill-fitting high fashion shoes, they'll need to come to us later for foot care products."

Arnon has also arranged for 150 pharmacies to carry a line of Scholl products. The most expensive products are the so-called "cosmetic" ones, because these carry a high rate of customs duty.

By customs department definitions, virtually anything which is a cream or which contains any trace of perfume is classed as a cosmetic. Scholl is appealing the "cosmetic" definition for its foot powder, which contains a mere 0.25 per cent perfume. A jar of the foot powder retails for IL49.90 plus VAT, the foot softening lotion for IL59.95 plus VAT, and foot sprays at IL79.90.

By comparison, the foot comfort products are fairly low in price. You can get a corn and callus file for IL27.50 plus VAT, or a Heel Pillo (to prevent "leg jar") for IL24.90.

SCHOLL of London also distributes a sheet called "Steps to a Home Pedicure," using its equipment, of course. Most professional pedicures, obviously, advise against the *do-it-yourself method.* They say there is danger of infection or other damage.

Among Scholl's advice on home foot care is to clip toenails straight across — not curved like fingernails — and not too short. Curved clipping of toenails is a major clipping of ingrown toenail, Scholl says — but this in turn reportedly can be cured easily with its Onixol Ingrowing Toenail Treatment preparation (IL24.90 plus VAT). It works by softening the ingrown nail so it can grow back out of the skin — and then be clipped straight. A Scholl "Toe-Cap" (IL14.90) will prevent pressure from shoes on the nail until is grows out straight again.

A final line of Scholl products being imported here is the support hosiery — both stockings and pantyhose — intended for pregnant women and anyone with a tendency to varicose veins, with products for different stages of the problems. These tend to be expensive, IL150 to IL450 per pair, but they are reputed to be long-lasting if properly cared for, and some are so sheer-looking as to be virtually indistinguishable from regular nylon stockings. They will be sold at Scholl shops, lingerie and hosiery shops and elsewhere.

PLANS also include local manufacture of at least some Scholl products under *licence.* This might reduce the price of those items on which the customs rates are high — particularly cosmetics, but also footwear and hosiery. But even without local manufacture, Common Market agreements will force the customs rates gradually down.

To give a publicity boost to his products, Johnny Arnon arranged a mobile foot clinic with the rather pretentious name "Intensive Care Unit for Feet" during the recent Jerusalem March. It kept two chiropodists busy the whole day, he said.

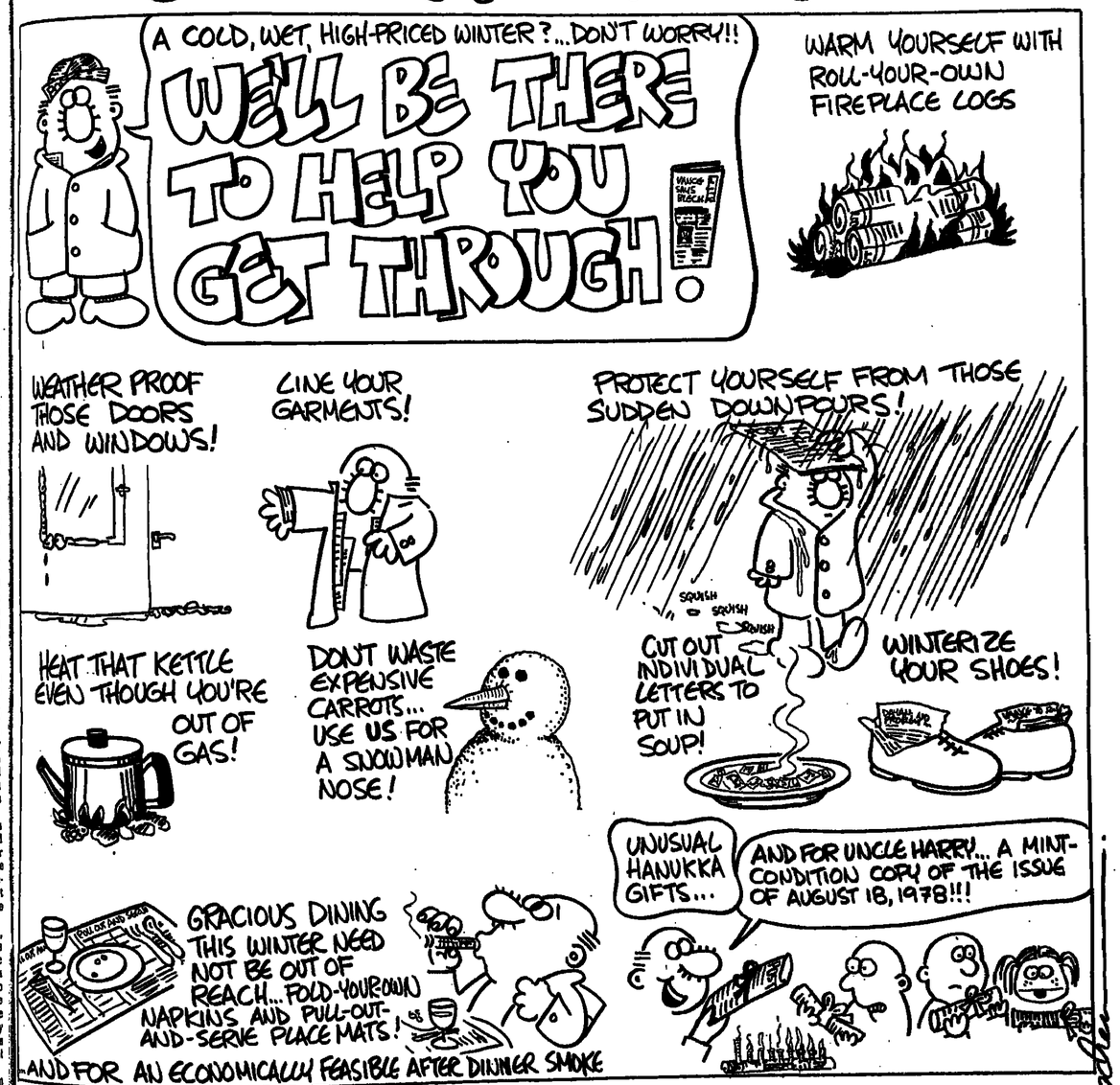
At a recent press conference, Arnon mentioned that the Army is about to open its first foot care clinic. He said that Israeli men spend many years going to reserve duty, often in the same boots they were issued at the age of 18. According to one of my colleagues, the Army repairs boots for reservists but will not issue new ones free of charge.

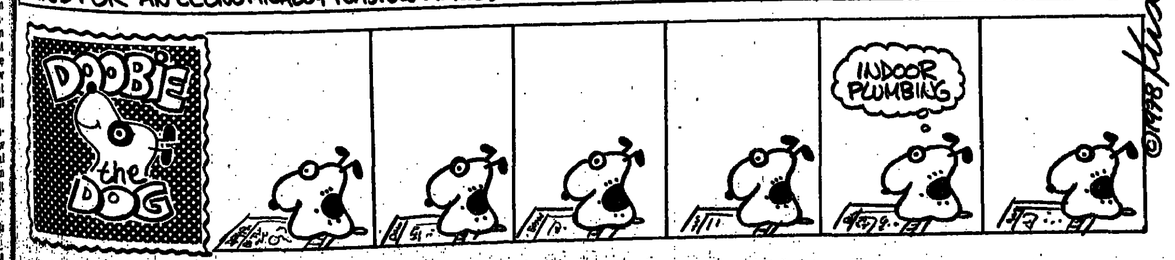
In the civilian sector, interest in foot care appears to be on the increase. A new private shop in Jerusalem calls itself "The First Jerusalem Foot Clinic," and the veteran Scholl shop has a new competitor across the street which has hung out a sign "Scholl Products Sold Here."

If the Health Ministry completes its long-overdue draft law on the status of the para-medical professions, the public will be on its way to knowing just where it stands — as well as how comfortably.□

Martha Meisels

The Weekend Dry Bones





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